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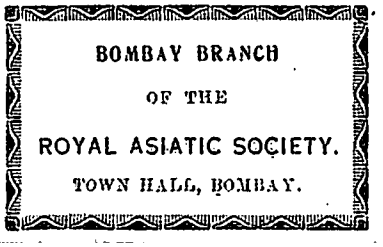

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Report on Art-Crafts
of the
Bombay Presidency

BY

G. P. FERNANDES

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PREFACE

Mr. G. P. Fernandez was deputed to carry out a survey of the Art-Crafts of this Presidency in July 1926 and first submitted his report in the end of 1927. He was later requested to prepare an abridged report which he submitted in the end of 1930. It was considered necessary to check and correct the abridged report in the Industries Department. It has therefore not been available for publication until now. The condition of the artware industries described and that of the artisans has not changed to any appreciable extent to make the report any the less useful than if it had been published immediately after its first submission to this Department.

The report in the first 13 chapters describes the various artware industries carried on in this Presidency. In the following chapters—14th to 24th inclusive—the reader will find information about the art-crafts in the different parts of the Presidency. The information contained in the report together with the photographs of some typical artwares will, it is hoped, be of use to the trade and will lead to more business for the artisans.

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The report is published by order of the Government of Bombay but the opinions expressed in it are those of Mr. Fernandez.

OLD CUSTOM HOUSE,
Bombay, 10th June 1931.

P. B. ADVANI,
Director of Industries.

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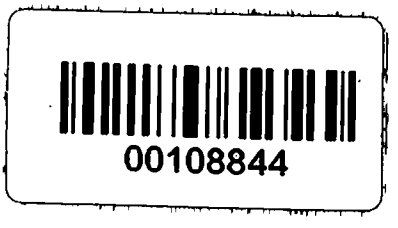
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CHAPTER I

INTRODUCTION

THE Government of Bombay having in contemplation the encouragement of Art-Crafts, decided to carry out a survey of Art-Crafts of the Bombay Presidency and I was deputed to carry out this survey.

I received instructions through the Director of Industries to visit the chief centres of Art-Crafts in the Presidency, and to submit a report indicating the lines on which facilities might be afforded for the future advancement of and improvements in these industries.

The following are the chief Art-Crafts in the Presidency :—

(1) Carpet weaving.
(2) Calico printing.
(3) Hand Woven Silks.
(4) Hand Woven Cotton and woollen fabrics.
(5) Gold thread making.
(6) Lace work.
(7) Embroidery.
(8) Kinkhabs.
(9) Lacquer work.
(10) Pottery.
(11) Jewellery.
(12) Sandal wood carving.
(13) Ivory carving.
(14) Inlaid work of Surat.
(15) Stone carving.
(16) Metal work.
(17) Horn work.
(18) Bead-work.

Terms of reference.—The following were the terms of reference of this inquiry :—

To find out and report on—

(1) The intrinsic value of the articles manufactured.
(2) Their artistic value.
(3) The comparative prosperity of the trade.
(4) The markets for the goods.
(5) The possibilities of improvements in the methods of manufacture.

I commenced my survey by visiting Surat first. My reason for doing this was not merely on account of its historical associations, but because Gujarat is generally regarded as the richest area in Western India as far as the production of art-crafts is concerned. As the period of my deputation was limited to six months, I could spend only 15 days in Surat. This I found to be quite insufficient as it has a big artisan population numbering 40,000 to 50,000 persons. Unfortunately the survey work was entrusted to me during the monsoon months, which

greatly hampered my progress. Innumerable difficulties, like want of transport, etc., had to be encountered, and what was worse was the fact that the workmen suspended all their activities for days together during this period. In addition to these difficulties, a mischievous rumour was set abroad that I was deputed by Government to collect information with the ulterior motive of helping Government to levy income-tax ; and some people even feared that I was the agent of some foreign capitalist who had been sent for their exploitation. They showed very great reluctance to help me and in some places I was actually refused the most ordinary information.

After a stay of 15 days at Surat I moved on to Ahmedabad, where I soon found I was to meet the toughest part of my labours. In addition to other difficulties I discovered that in the month of Shravan the artisans of Ahmedabad are for a complete month off from their work. It hampered my progress considerably.

My next scene of labour was other art-crafts centres of Ahmedabad District including the towns of Dhandhuka, Aniali, Bhyji, Naiwadi and Khas. As Dholera was cut off from all communication owing to heavy floods I could not visit it. I however managed to get all the necessary information from the Mamlatdar of the place. To get to Amballi and Bhimji from Dhandhuka I was fortunate to obtain the kind help of the District Superintendent of Police, as the place was very heavily flooded. I visited the Panch Mahals District. Here there was nothing worth mentioning, except the manufacture of Bhil ornaments.

From the Panch Mahals I went to East Khandesh. The first place selected was Dhulia on account of the location of the technical school here. I finished my inspection of the technical school and proceeded the following day to Parola (by motor) which is 24 miles from Dhulia. My information was that I could find some very fine specimens of wood-carving here, but I was sorely disappointed. I discovered nothing ! The condition and poverty of the stricken artisans, who by their hand labour were producing *sarees* for ordinary daily wear, were most shocking. They had to lead a hand-to-mouth existence as their trade was threatened with extinction by the superior and more organised competition of the Sholapur Mills.

From East Khandesh I went to Nasik. There was nothing worth mentioning in the Nasik District.

In October I arrived in Poona. The following places in the Poona District were visited by me : Poona, Talegaon Dabhade, Malavli, Kune, etc.

Since I was very anxious to finish the survey of Sind before the cold weather set in, I left Bombay by steamer. I spent nearly two and a half months in Sind. I visited nearly 50 places there.

The noteworthy handicrafts of Sind are pottery, calico printing, weaving of *khes*, *susis*, carpets and *farasis*, embroidery and jewellery. Of less importance are various other art-crafts which are enumerated elsewhere.

Indian States.—After visiting Sind I visited the Indian States in Gujarat and returned to Bombay. I once again proceeded to the Southern Mahratta Country. Cholera had broken out in Belgaum and many places of my survey were seriously affected, which hampered my work greatly. My clerk got enteric at Belgaum, and since my time was up I returned to headquarters after finishing with North Kanara without having been able to finish Bombay, its suburbs and Kolaba District. I have however managed to complete the report on these sections mainly based on work undertaken by me during my leisure hours and holidays.

CHAPTER II

CARPET WEAVING

Indian carpets or rugs were originally not only known as ornamental fabrics, but also as products of practical utility. The Westerners have copied these for use as articles of ornamental value. They utilise their own designs and colours. The industry is now in a state of great decline in the Bombay Presidency due, among others, to the following reasons :—

(1) Want of proper and organised demand for the finished product. This may be attributed to want of proper publicity.
(2) Some designs are neither Persian, Indian, nor Western in feeling. The designs have slowly degenerated and got devoid of all true national feeling.
(3) Some artisans have given up using indigenous dyes for their colourings.
(4) There is an increasing demand for cheap machine-made foreign carpets, and for such substitutes as *dhurries*, *jajams*, and *farasis*.

The intrinsic value of a fairly good carpet is about Rs. 2 per square foot ; the artistic value of such a carpet may be 50 per cent. more. Owing to the present economic condition and there being available cheap foreign machine-made carpets and their substitutes, there is not much prosperity in this craft. The markets for the carpets are local, America and Europe.

Surat.—The carpets manufactured at Surat are of a fine quality ; they are made under expert supervision by orphan boys in the " Hindu Orphanage". The work done here is very creditable and it is worthy of remark that its fame has reached even the Royal House in England, and other parts of the continent. A fine specimen of the Orphanage work may be seen in the Prince of Wales Museum, Bombay, in the Sir Ratan Art Collections. In one particular specimen of a Surat carpet called the Ardebil carpet the following scheme of colour was adopted :—The ground in the centre was dark blue ; the borders red, crimson and dark blue with white for the background. The designs are depicted in the following colours :—Blue against red, white against red, and blue and brown against white ; salmon, brown and white, light blue and green, and grey in a very ornamental shade of light blue approaching turquoise. This carpet was made in the above-mentioned Orphanage which, it seems, is capable of turning out any kind of work in demand. At present there is no demand for this work, and the Orphanage would be in danger of extinction but for the support of certain philanthropic persons who are benefactors of this institution. This institution was started at the time of the great Gujarat Famine, and the workmen are illiterate. Seeing

that they are turning out such good work, my own opinion is that with better education and proper management the industry may be brought to a better standard and saved.

At Ahmedabad and Surat carpet manufacturers use indigenous dyes for the piles. The designs are taken from old and torn carpets and even remnants of the old type which are sold at fabulous prices. I could not at first understand the reason for such a demand, but later on I found on closer examination that since the designs of these old carpets are nothing else but imitations of Persian art, these remnants serve as models of line and colour for new patterns required by continental manufacturers. By the revival of this industry not only can a demand be created for such articles in the Indian market, but also in the foreign markets.

Bubak Carpets.—These are well known all over Sind. It seems that carpets are more used in Sind than any other place in the Presidency.

Almost all the houses have carpets in the central portion of the room. Moreover, every Government office is provided with a carpet. During winter carpets, rugs or *farasis* are placed on the cots. When Baluchis go to Jacobabad and other places in Sind for the winter they manage to take with them some of their small carpets. These of course find a ready sale in Sind. Quetta merchants make a large trade in them in towns like Larkana, Hyderabad, Sukkur, Karachi and Kotri.

I have noticed some nice old Bubak carpets in many Zamindars' houses and in Mirs' and Sardars' houses. Their old carpets were nice in design and finish and the colours used were indigenous. These carpets could easily compete with the Baluchi carpets, and at times even with the Persian patterns. This Bubak carpet industry is not yet extinct and the trade remains almost entirely in the hands of Mahomedans. I was taken to the best carpet weaver and watched a carpet being made by the master weaver and his nephew. The design was of geometrical pattern, but the colour did not please the eye. The colours used were a little too bright as the dyes employed were aniline in preference to the indigenous dyes. I am not sure whether the craftsmen can make the shades so exactly and so easily as with the indigenous dyes. The latter colours are so dull that they make the whole pattern uniform. What struck me most was that these artisans were working without a guide or drawing. While one man was working at one half the other was doing the other half. They told me that they could do this very easily as they had the design in their mind. If Government want to encourage this industry, there is yet good material in Sind, where the workers have hereditary talent for this trade. It is a pity that one will never find any of these carpets in stock to choose from. I could not even take a photo of any of these carpets, as the moment that they were finished they were sold to the broker and the merchants, who had in his turn sold them to some customer outside the station. This may be due to two reasons. One is that the

carpet makers cannot afford to keep the carpets in stock as they are forced to earn ready money for their living. The other is that the manufactured articles are at once sold or that the articles are only manufactured to order. No doubt a stock in hand may mean investment locked up, but the customer would have something to choose from. These carpets find a ready sale in Sind, but the demand for such articles seems to be confined only to that area.

Kune Mission.—In Kune mission carpets of a superior style of Indian design are manufactured. Here they use aniline dyes. They find a market in India but a more ready market in America where they are largely exported. First they commenced with very small looms, but they have changed them to a great extent now. They work on both vertical and horizontal looms, and adjust these according to the length of the articles to be manufactured. The illiterate Katkaris have become experts in their line.

The greatest difficulty the carpet-weavers feel is the want of designs. No doubt when a particular customer prescribes a certain design they have no difficulty in complying with his demands, but in the absence of any such directions they have to substitute some geometrical designs which are opposed to the spirit of Persian Art and Mahommedan principles. The training of the artisans and making good designs available to them is essential for the progress of the craft.

*Reay Art Workshop**—Very good work is being done by the Reay Art Workshop, Bombay, in the carpet class. They use the indigenous dyes for colouring. The boys here are trained to make designs, but no scientific instruction seems to be given to them as they are not educated. They turn out however very high class work. I am of the opinion that such subjects as cotton and wool dyeing with indigenous colours, how and where to obtain these dyes and other raw materials, designing including elements of History and Mythology, symbols and exact significance of the objects used in the designs, etc., should be taught to the carpet weaving students. The greatest difficulty sometimes experienced here is the want of proper education of these boys, who are ignorant of History, etc. A beginning should be made by exhibition of charts of various country designs; the significance of the drawings used, and the designs should be explained. I recommend that these boys should also be taught some principles of drawing so as to enable them to make their own charts and designs. I also recommend that a designer may be appointed and his advice may be made available to persons who need it on payment of fees. The designs prepared by him may be sold to the public after they are registered as copyright. Arrangements should also be made for registering designs prepared by other artists.

* *Note*—The carpet weaving class has since the writing of this report been unfortunately abolished.

These steps will mean—

(*a*) More qualified weavers of carpets.

(*b*) Men who can work entirely on their own initiative from start to finish even in the matter of designs and colour.

(*c*) That work will be provided for good artists and copyright designers.

(*d*) Improvement of the market.

(*e*) More revenue both to the artisans and to the country in general.

(*f*) A greater variety of designs to select from.

Any one wishing to select the designs may do so from the office copy at the Reay Art Workshop or from the Central Depot to be started at the Prince of Wales Museum (*vide* separate recommendations).

Farasis.—Farasis are a substitute for carpets. They are carpets woven on pit looms and horizontally, unlike the pile carpet work. A *farasi* measures 8′ × 4′. These are the products of Baluchi folk, only found in Sind. The designs are geometrical and the patterns run horizontally. They are very fine and delicate patterns of squares or elongated hexagons. All these are separated by horizontal lines, consisting of small designs.

Baluchi women do this kind of work in their spare hours when their presence is not required in the field or in household work. The men are a lazy lot, and will not do much work. It is surprising to note that most men do not understand carpet weaving.

As regards the patterns of *farasis* I wanted to advise the weavers in Sind not to make them in the manner of the *dhurry* style, but I was not fully able to explain it to them as they are strictly *purdah*. So I made a sketch and gave it to the men to show it to their women folk. In some villages I had to stand nearly 100 yards away from the houses of the Baluchi people and even then my arrival had to be announced; and at last on permission being given, I could go further to inspect their *farasis*. Generally they preferred to bring a *farasi* to the place where I was standing on the road and there show me the work. I often made a design and gave it to them, asking them to see if they could not change the style though some of the patterns used were excellent.

One is struck with wonder at the exactness of the geometrical designs which these women can make. They are so correct and their colour scheme is so very pleasing. Reddish brown is almost invariably the predominant colour used as a background. On it are introduced designs of white wool which appear like bead-work. The best work I saw was priced at Rs. 75 for 8′ × 4′, i.e. 32 square feet. I was struck with admiration at the work of people who in their life had not left their remote villages of 8 or 10 miles away from the nearest towns, which were not

even first class towns. These villages are mainly agricultural and these arts are hereditary with the people.

There seems to be a very great demand for farasis as most of the well-to-do people in Sind like to use them as covers instead of *dhurries*. In some places they are used for wrapping up beddings or as carpets for general use.

Jajams.—*Jajams* made in Southern Maratha Districts are other substitutes for carpets in some places. They are nothing else but printing work on thick *khaddar*, or on rough canvas with indigenous colours. This industry is not so progressive as the calico printing.

CHAPTER III

CALICO PRINTING

The Bombay Presidency has several places noted for calico printing, but the chief centres of this industry are Gujarat, Sind, Khandesh, Dharwar and Nasik. Of the crafts in India none is more universal than dyeing and calico printing, and therefore continuous employment is found for the dyer and printer. And since the poor cannot afford to have more than a small quantity of garments, therefore the desire for change of colours can be satisfied only by repeated bleaching and dyeing of the same cloth. This desire for rapid changes of colour is largely due to the popularity of aniline dyes. It is an admitted fact that 50 per cent. or more of the dyes used at present day are alizarine or aniline. In the Deccan woven patterns are preferred to printed. In Sind the art of calico printing is carried on to a greater perfection than in Gujarat.

Process.—Calico printing is done by stamping on cloth with wooden carved stamps. The process of manufacture is very interesting. The cloth is first washed in order to free it of starch, then it is stamped with the required designs. The borders are first done and then the body is printed. The colours used are both indigenous and aniline. In Ahmedabad the manufactured articles are supplied both to local as well as to foreign markets, but the cloth supplied to the local market is generally for the *sarees* worn by the Gujarati and Deccani women. The shades generally employed are brown, green, purple, blue, etc. The method of manufacture is as follows :—The calico printers sit on the ground with their padded table about 1′ high by 3½′ long and 2′ broad. They have the colours in a wooden basin and dipping the wooden stamps into the basin, which has a covering of cloth so that only sufficient colour comes along with stamps, they press the stamps on the cloth spread on the aforementioned table. They do this very accurately, as they have great experience of this art through long practice. They have a number of stamp patterns collected in a book for the review of customers, so that each customer may select his pattern according to his ideas. The price of the stamping of a *saree* depends on the pattern and the number of the colours it contains.

Gold stamping.—There is another kind of stamping and this is with gold flowers and borders. The white cloth is at first washed with a view to remove the glaze and is dried. Secondly the whole cloth is dyed with the colour required. Lastly when dried, it is stamped with glue with the required designs and then before the glue gets dry the gold and silver leaves are placed and pressed on the glue printed design.

These designs are brushed when dry and they are ready for the customer. The intrinsic value of a *saree*, if it is printed with silver, amounts to Rs. 10

to Rs. 12, and the artistic value is at least 50 per cent. higher. These articles are in great demand in Bombay and other places round about.

Ajrak.—Another kind of calico printing work is that of Ajrak.

Ajrak is a hand stamped cloth mostly used by Muhammadans in Sindh as a wrapper or Pugree. This article has a great demand all over Sind and it has also a foreign market in Singapore, Burma, Arabia, etc. The process of making this cloth is very tedious. When I asked the workmen particulars of the process of manufacture they were very reluctant to give same to me. The information I was able to gather is as follows. The cloth used is generally of a very coarse texture just like *khaddar.* This is first of all washed like the other cloths for the purpose of stamping. When dry they dip it in a light solution of oil. After drying it again they begin to stamp it with a light colour all over. When this is ready they will stamp such of the portions which are to be kept white with mud (or rather a mixture of glue) and when dry, the cloth will be dipped in blue colour. When this is dry there will again be mud printing, if the same should have a red background. Then the whole cloth is immersed in red colour. When dry again the design is stamped with black for the shades. This is finally washed and becomes a finished product for the market. The intrinsic value is estimated at from Rs. 6 to Rs. 8, but the artistic value will be 40 to 50 per cent. more than the intrinsic value.

Gadro.—The Gadro printing is done on a narrow rough cloth of *khaddar.* The ground colour is generally deep dark, Indian red, dull blue, or olive green. Small pieces of cloth are printed, and are known as "*rumals*" or kerchiefs, and these are tied round the waist.

Mud Printing.—This is done with chunam and gum. Generally coarse white cloth is used. This is washed in the beginning in water to remove the starch. Then they dye the cloth with tamarind seed to make it appear pinkish, and then they print red spots and wash it again and then they apply the white mud spots and dry it, and colour it later, into black, which results in reddish black. Then it is washed again. They earn about Re. 1 per day. Twenty *sarees* are printed by each man per day. The people are not in debt. The cloths are generally worn by the menial classes of the population like Thakaras, Tharsis and Bhangis.

The cloths of this pattern, manufactured in Sind, are of higher value and better design than those manufactured in Gujarat. Dull colours are more commonly used here as they use only indigenous dyes or colours of lemon, yellow, orange, brick red or green. Specimens of cloth to suit European tastes can be manufactured, and if done so, an easy market can be created for such goods.

Knot Dyeing or Bandani Work.—Knot dyeing or *Bandani* work is mostly confined to Ahmedabad and very little of it is found in Sind. This work is very beautiful and artistic, but it is very laborious. The best

examples of this art are the famous *Bandani sarees* and kerchiefs. I think it was originally intended to give work to the women. A *Bandani* worker has to allow the nails of the thumb and forefinger to grow long in order to hold the smallest portion of the cloth in the fashion of a pair of pincers. Knot dyeing, as mentioned before, is extensively practised in Ahmedabad. Over 10,000 women are doing this work here. They earn about 1½ to 2 annas a day. It is mainly done as a cottage industry. These people are experts in their art and do it fast and speedily. The process is as follows :—The required cloth is first of all stamped with straight lines or curves, and on these lines are made designs with dots.

The workmen hold the thin bit of cloth with their forefinger and thumb nails. They tie the knots on the cloth with the right hand, while the cloth is held by the left hand. After this is done, the cloth is given to the dyer, who, commences the work by immersing the folded up and compactly tied cloth in the lightest shade that is intended to be given. This done, it is handed back to the *Bandani* worker, who works on it a second pattern by tying up another series of raised up points. It is again dyed in the next shade and if the pattern is thus completed, the threads are loosened and the cloth is opened, revealing a field of one colour with a pattern in points of two other colours repeated all over. If more elaborate designs are required, the tying and dyeing may be multiplied endlessly.

Chuni.—Cloth dyed by tying up certain portions is generally known as *Chuni* and this craft is practised in Gujarat. The custom is to dye strips of silk with one-half the breadth red with white spots, the other half not being dyed at all.

Mashru Work.—The term means "permitted" and signifies the prohibition in Islamic Ceremonial Law of the use of pure silk by men. Therefore mixed silk and cotton fabrics are common all over India.

Patola Silks.—This is one of the most interesting and beautiful of Indian Textiles. The word Patola signifies a silk or wedding *saree* of Gujaratees. The process of manufacture may be described thus :—It is woven with wefts, separately tied and dyed by the knot dyeing process. The dyer takes a small bundle for the warp. After it has been dyed, in the lightest shade, a designer draws across some pencil lines in measured distances according to the pattern required. His wife then ties the silk, along the marked spaces tightly so that the dye may not penetrate. The yarn is then given the next darker colour and this is repeated till the darkest colour is reached.

One of the most significant designs bears the name of the ancient town of Cambay, and many old as well as new designs are found. These are very expensive because the beautiful *Patolas* of Gujarat have to be woven with printed yarns, each thread of the weft being adjusted so as to take its

proper place along the coloured portions of the warp. In Cambay a diaper pattern is produced by white lines and within it are three white flowers borne on dark green stems. The border lines are not uniform whereas the side stripes are very narrow. In surat the background of the border is usually green while that of the field is dark red.

General Remarks.—The particular points of reference may be answered as follows :—The intrinsic value of printed cloths cannot be stated, as it depends on quality and workmanship. If the intrinsic value of a cloth is Re. 1-8-0 its artistic value would be about 75 per cent. more. It all depends on the quality of the work. There is a great demand for this commodity locally, and also out of India. The trade is prosperous, and no improvement need be suggested in the manufacture. New designs ought, however, to be introduced. As regards another point of reference the number of persons in the Presidency engaged in this industry is approximately twenty to thirty thousand. Women are also employed in this craft. Raw materials such as cloth are supplied to them in bales by local merchants, who in turn buy same from the mills direct or from local merchants. The colour in certain places is of the indigenous variety. This is so generally in Sind, and in some parts of Gujarat. It may be stated, however, that about 50 per cent. of calico printing is done with aniline dyes. The craftsmen are prepared to sell directly to the customers, as well as through merchants. They only get bare living wages. The economic condition of the workmen is fair. The approximate wages earned by one workman are from Re. 1 to Rs. 2 per day and at times when they work overtime they can earn even Rs. 2-8 but this means very hard work. The tools used are the ordinary carved wooden stamps. A design may have 3 or 4 stamps for different colours and different shades. The workmen require better designs, but not tools. They also require instructions in the use of dyes. But their greatest need in common with other craftsmen is in the matter of finance and marketing. 99 per cent. of the workmen are in debt to the merchants as they receive advances. Very few are free to sell their outturn to the public. There is a great demand for this artcraft, and a Central Sales Bureau, would be certainly advantageous not only to this artcraft, but to all crafts.

CHAPTER IV

HAND WOVEN SILKS

Handwoven silks are manufactured in most of the towns of the Bombay Presidency, but with the exception of Bombay, Ahmedabad, Surat, Poona, Ilkal, Hubli, Belgaum, Yeola and Thana the goods turned out meet a purely local demand. If we separate the handwoven silks from the *kinkhab* manufacture, which is the greatest speciality of Surat and Ahmedabad, it may be said that the silk goods produced in Gujarat are of a very ordinary character. Throughout a great part of India the silk weavers claim to have come from Gujarat. They speak a language of their own, which has been described as a dialect of Gujarati. The handloom weavers of Gujarat have for many years enjoyed a high reputation in the production of pure silk fabrics, plain, flowered, and watered, and also of mixed silk and cotton goods. The watered silks of Surat and the satinette of Yeola, Poona and elsewhere, are very similar to corresponding goods made in Europe and thus render comparison not only unavoidable but essential. But if the Indian silk weavers wish to fight the competition from France and Japan, they will have to learn to improve and cheapen their goods considerably. The raw silk is subjected to a minute process of sorting, reeling, spinning and twisting, and then it is bleached, dyed and sized. Then come the processes of warping and weaving. The last process that is of weaving with which we are intimately concerned is carried out mostly on the old type throw shuttle pit looms. In many places, however, fly shuttle looms introduced by the Department of Industries have been adopted by the weavers. The finished articles may be divided into the following classes :—1st into pure silk fabrics, either plain or mixed with gold thread, woven chiefly at Poona, Ilkal, Hubli, Yeola, Surat, Ahmedabad and Belgaum. 2nd into mixed fabrics of cotton and silk, containing gold or silver borders. The productions of Surat, Ahmedabad, Poona and Yeola are well known, and the public taste from the *pithambar* of Yeola and Poona and the *kinkhab* of Ahmedabad and Surat cannot be diverted by any form of competition of the Mills.

Belgaum

In Belgaum the silk is mainly utilised in ornamenting and bordering cotton *sarees*, *khans* or *dhoties* valued from Rs. 4 to 6 as the demand for pure silk fabrics and piecegoods has considerably declined. Of these products of the handloom may be mentioned the following :—(1) Cotton *sarees* with silk borders costing about Rs. 7 to 8. (2) Cotton *dhoties* with silk borders varying in price from Rs. 2 to 20. Some of these contain lace borders in place of silk. (3) Scarves bordered with silk and occasionally ornamented with gold and silver thread costing from Rs. 2 to 25.

(4) *Sarees* of silk containing ornamental borders costing about Rs. 50. (5) Bodices of silk costing from Rs. 3-8 to 4. (6) Mixed *dhoties, sarees,* and bodices of cotton and silk, *sarees* costing from Rs. 20 to 30, bodices from Rs. 2 to 3.

Dharwar

Just like Belgaum, in this district silk is used as a secondary article, whereby the value of cotton fabrics is enhanced according to individual requirements. Pure silk fabrics are produced in Gadag and Hubli. The articles of production are :—(1) Cotton *sarees* with silk borders costing from Rs. 5 to 30 according to the quality of the yarn and the quantity of silk interwoven. (2) Cotton *dhoties* with silk border, prices varying from Rs. 2 to 15. (3) Cotton bodices, *khans* or *khubras* with silk border varying in price from Rs. 2 to 4. (4) *Kirgis* or *sarees* for girls occasionally ornamented with a silk border with prices ranging from Rs. 5 to 20. (5) *Sarees* wholly made of silk ranging from Rs. 30 to 60 the prices depending on the weight of the fabrics. (6) Bodices and *khans* wholly made of silk varying in price from Rs. 2 to 4. The raw materials like silk are imported from Bombay. The major portion of the output of the Dharwar District silk looms is locally consumed, the rest is exported by rail to various parts of the Deccan and occasionally to the Madras Presidency.

Bijapur

The towns of Ilkul and Guledgud in this district are well known for the excellent manufacture of *sarees.* Keen competition has wrought the industry much harm and at present the outturn is not as great as it used to be. The products of the loom are practically similar to the products of the other centres already mentioned, but the special manufacture of this place is the handkerchiefs made in various colours, of which red is the favourite. The *sarees,* bodices and other articles manufactured in this district are sent to Poona, Ahmednagar, Sholapur, Kolhapur, Barsi and Miraj.

Ratnagiri

In this district silk weaving is practically extinct. A few cotton *sarees* or *lugadis* with small silk borders are occasionally made.

Poona

This is an important centre for silk weaving industry. Both Hindus and Mahomedans are employed in this industry. The output of cotton goods with silk borders is very large, as compared to pure silk woven fabrics. The products of the looms are practically the same as anywhere else in the Presidency, but one or two special articles of manufacture however may be mentioned. Among these are :—(1) *Paithani* which is a costly variety of a *saree,* woven of the best silk, and having lace ornamented borders

and ends. Price ranges from Rs. 75 upwards. (2) *Mukatas* are used as dining apparel by richer members of the Brahmin community. (3) *Dhulias* or gowns are woven entirely of silk and are used by rich Mahomedan ladies. All the silk used by the hand weavers of Poona is imported from Bombay by rich traders and finished products are sold partly in the local market and partly in Bombay, Pandharpur, Satara, Sholapur and other places. The dyers of Poona are generally Hindus and dyes used are generally aniline. The weavers earn here from Rs. 20 to 30 a month which is comparatively speaking a higher wage than that earned by weavers in most of the Deccan districts.

Nasik

Along with Yeola, Nasik has been remarkable for its silk weaving industry. Distinguishing features of the product of this industry in this centre are *kads* or dining robes of white, blue or yellow silk with no borders and worn by men and women. They cost from Rs. 15 to 30. *Mukatas* are wholly of silk like *kads* but of rougher texture and less costly. Turban cloths varying in length from 40 to 75 yards costing from Rs. 15 to 50 are also made.

Satara

Except in Islampur no silk fabrics are made in this district. Silk bordered cotton *sarees* and *dhoties* are woven in most places and approximate in price and quality to those made in other districts. Usually they are of one colour, preference being given to red and yellow and are quite plain. A narrow stripe is sometimes woven.

Sholapur

Although spinning and weaving are the chief industries of this district, the use of silk thread is limited to the borders of various articles made of cotton. Evidently this district cannot boast of any pure silk fabric. Nearly 5 per cent. of the total output of the handlooms is locally consumed. The remainder is exported to Satara, Ahmednagar, Kolhapur, Bagalkot, Hubli and the Nizam's dominions.

Ahmednagar

Silk weaving here is only a secondary industry. Pure silken fabrics are very rarely manufactured here. There are in Ahmednagar several silk twisting and dyeing establishments. The general poverty of the mass of people, the distaste for new departures and the comparative thriving condition of the silk industry in the neighbouring districts appear to be the chief causes of the low condition of silk industry in this centre.

Thana

In Thana and Bhiwandi the products are confined to the general class of goods found elsewhere.

Bombay

Silk weaving is not a prosperous industry in Bombay. From foreign countries like France, China and Japan come large quantities of silken fabrics, and the indigenous industry is unable to bear this competition. Only hired labour is employed at daily or monthly wages and the number of hand looms in existence does not exceed 100 to 150.

Ahmedabad

This industry is prosperous here in spite of foreign competition. The following products are manufactured here :—(1) *Kinkhabs* or brocades made entirely of silk and gold and silver thread ; (2) Silk piecegoods ornamented with gold or silver lace *mukatas* ; (3) *Pitambars* of silk ; (4) Silk gold and silver borders ; (5) Cotton *sarees* and *dhoties*. Since *kinkhabs* have been elaborately described elsewhere it is not necessary to refer to them here. Among the piecegoods in silk may be mentioned the following :— *Magia* woven from three different kinds of silks and used for *sarees*. A part of the output is sold locally and the rest is exported to Khandesh, Deccan and Central India. *Kashi* is a most expensive fabric used chiefly for *sarees* and made both of gold and silver thread. The price of a *saree* varies from Rs. 60 to 250.

Kor palao.—Kor palao is similar to *kashi patni* but much cheaper, and finds a ready market in Kathiawar and Baroda. Gajiani contains different qualities of silk and this fabric, used mainly for *sarees*, is sold both dyed and undyed. Annual production is valued at 1½ lacs of rupees. *Pitambars* are manufactured in the same pattern as in other centres. Here it may be noted in passing that the " Knot printing of silk " is carried on in almost similar fashion as the *bandani* work mentioned elsewhere. The other products of manufacture are very similar to those manufactured in the other centres of this industry.

Surat

This industry occupies a greater position here than at Ahmedabad and the chief articles of manufacture of Surat are *kinkhabs* or brocades and other silk articles such as Gaji etc.

Sind

In the district of Hyderabad and in the town of Tatta in the Karachi district this industry is chiefly carried on. The silk manufacturers of the latter place were once very famous, but have now very much declined. The art of ornamenting silk fabrics with gold and silver thread is known to a large portion of the female population. Fine pyjamas worn by Mahommedan men and women are largely made in Tatta. They are mostly woven entirely of silk and sometimes ornamented with gold thread. Caps, gowns, shirts, coats and jackets are made, sometimes wholly in silk, but

generally with a mixture of cotton and silk. Turbans or scarves, cushions, coverings, quiltings, white cotton bed covers with silk borders, table covers, silk embroidered bodices, tassels, strings, ribbons, fringes, trouser cords, etc., are all manufactured. Apparently there is no considerable export of silk fabrics from this place, as only sufficient quantities of cloth are being woven to supply the wants of the residents of these parts. The position of the workman has changed considerably at the present day. Formerly he had more independence. The capitalist had not yet entered the arena, and he was free to control the industry as he liked. External competition and internal calamity have placed him in the hands of the capitalist, with whom he stands in the position of a debtor. The majority of the weavers are poor, and lead a hand-to-mouth existence. Even in Surat, Yeola and Poona, where the industry is still supposed to be thriving, the decline in the craftmen's position is very noticeable. The capitalists are not entirely to be blamed as it seems to me that this result has been mainly brought about by their own laziness.

Consumers of silk fabrics in the Bombay Presidency can be divided into two classes. Firstly those who wear silk on account of religious predilections and secondly those who wear silk on account of social and economic grounds, i.e. on account of wealth. The fabrics woven up-country partly meet the local demand and the balance is sent to big consuming centres like Bombay. In most districts the local demand is for cotton fabrics or mixed cotton and silk fabrics. The chief point that may be noted as regards this industry is this that the style of cloths woven remains the same, especially in designs, quality of the fabrics and methods of manufacture. This may be due to a variety of causes notable among which are (1) conservatism on the part of the users of the fabrics, (2) there is no change in the fashion of women's wear especially in *sarees*, etc.

Many of the fabrics now woven on handlooms are such that they involve a series of operations which can only be properly carried out by hand. This among other reasons is largely responsible for the fact that the handloom industry numbering about 100,000 looms in this Presidency can never become extinct so long as the customs and requirements of the people remain the same. If any appreciable change has to be effected to remedy the present position of the industry it can be successfully carried out only on the following lines :—(1) The Government should try and effect complete liberation of the handloom weaver from the clutches of the *sowcars* or money-lenders who reap the lion's share of the benefit out of the workmen's labour. (2) The Government should provide the handloom weavers with a Stores Department in different districts to look after the needs of the weavers by supplying dyed, bleached and grey yarns, healds, reeds, bobbins, loom parts and other essential implements requisite to the weaver at cost price. (3) Help must be given

by Government in the shape of purchasing the finished products and effecting their sale, so that the workmen may not run into debt and profiteering by middlemen may be prevented. (4) Government should provide a system of elementary and technical education to the sons of *bona fide* weavers. (5) A Handloom Weavers' Association must be started consisting of competent men as representatives from each district to discuss problems pertaining to the industry and to bring about a close co-operation between the different classes of the industry and thereby uplifting the community as a whole. This organisation should arrange exhibitions each year in important district towns in rotation, and this should be combined with demonstrations by skilled weavers in the different methods of manufacture. If possible this organisation should select men who could move about in the various centres to note and discuss all handloom problems in order to be ultimately discussed and solved by the association.

The pure silk industry is much on the decline in the whole of the Presidency for the following reasons :—(1) The cost of foreign and Indian pure silk has nowadays increased. (2) The extensive use of imitation silk owing to its cheapness.

As regards the intrinsic and artistic value of the articles manufactured these vary considerably. The latter may be 10 to 50 per cent. above the intrinsic value. As regards the market, the industry supplies the immediate neighbourhood, big towns in the Presidency and some other parts of India. It also meets a restricted foreign demand. Handlooms are the best for working of silk fabrics. I am given to understand that the reeling of Kashmere silk gives them more trouble than Chinese silk. I suggest that Government should start silk farm industry in various places like Nasik, Belgaum, Dharwar and other centres wherever it is possible. This will bring good revenue to Government, silk will be cheaper in the Presidency and there will be more employment for the poor people.

CHAPTER V

COTTON WEAVING

The common pattern of cotton woven cloths may be said to be the ordinary *dhoti* or *dhotar* which is a piece of plain cloth having a border in colours and measuring about 5 yards in length and about 1¼ yards in width. It is worn by men. In counterpart with this is the *saree* worn by women. This varies greatly in the material used, and the designs or ornamentations employed, according to the wealth, position, or caste of the owner. With the finer material it is generally woven as a gauze and up to the present day it is very largely a handloom work. Generally speaking the *dhoti* is white, is more closely woven and has narrower borders than the *saree*. On the other hand the entire *saree* is usually coloured, the pattern being either woven into it, or calico printed or embroidered. Generally only those portions of the *saree* or cloth which are exposed while wearing are ornamented or embroidered. As a rule the *saree* is delicately coloured, red, blue, or green being the common tints.

One end of the *saree* has commonly a broad band of colour either woven in silk or gold or in the superior class of *sarees* it is attached. Thus the *saree* is undoubtedly one of the most graceful and picturesque of all garments and from the artistic point of view the most interesting of all Indian fashions. The *chaddar* or shawl is a sheet generally of 3 yards length and 1½ yards in width, and it is used by men but sometimes also by women of certain classes.

The turban or *pagri* or *lurigi* is another kind of manufacture and is a long narrow strip of cloth worn by men around the head or as a waist band or *kamarbhand*. The *choli* is a kind of bodice very often worn by women below the *saree*. It is commonly of rich material and is delicately embroidered. The *susi* is a kind of striped cloth and is employed in making trousers and is sometimes of a very beautiful material. Lastly may be mentioned the *razai* or the quilt cloth. This may be woven to a required size or shape or cut from a piece and sewn into a desired form. It may be dyed, embroidered, or patched by attachments of borders. Hence cotton goods may fall under several headings according to quality or methods of weaving.

Belgaum and Dharwar Districts produce fine *sarees* which contain prominent silk borders and beautiful end pieces. The red and dark blue *sarees* "*gulal chiki*," the red and black *sarees* "*mungi chiki*" and the dark blue and white checked *sarees* are very notable products. The Bijapur District *sarees* are well known for their quality. Poona is famous for its *sarees*, *shalus* and *shelas* and scarfs. The *shalu* is a kind of *saree* containing gold brocaded border and end piece. Sholapur is

a notable centre in the cotton weaving trade but produces very few artistic goods.

Nasik district is very famous for its turbans especially those manufactured in Yeola. *Sarees* of cotton or of cotton and silk containing silk borders are largely manufactured throughout the Presidency. In Thana *susis* are very largely manufactured and these are the striped fabrics used for the manufacture of trousers. Bombay and Ahmedabad however manufacture more commercial than artistic goods. The handloom woven *dhotars* and *chalotas* contain pretty silk borders and find a ready sale all over the Presidency. Surat produces superior *lungis, sarees, susis*, etc. While Broach manufactures *razais* or bed quilts. Kaira had once an extensive industry in cotton weaving, the goods being sent to Rutlam and other places in Central India. Kaira, like many other towns, enjoys the facility of having water specially favourable to dyeing of cotton goods.

In Sind coarse cloth is extensively produced in almost every village, and *susis* are manufactured in many places. Sind is noted for its *agats* or trouser sashes. These are of rainbow colour woven and of gauze texture for women. Here also are produced *khes* of very fine quality, the craftsmen for this class of weaving being chiefly resident in Nasarpur, a town formerly well known for its fabrics. These are very well woven in red and green, or red and yellow cotton and considering their artistic value they are very cheap, each piece costing from Rs. 15 to 20. Tatta is well known for its cotton chitzes and *lungis*, while Larkana and other towns in Sind produce *khes*, and *susis*, etc. the last mentioned being very well known with carefully assorted stripes.

State of Handloom Weavers.—In the Bombay Presidency weaving as an avocation stands next only to agriculture. The approximate number of people who depend for their livelihood on hand weaving and allied industries in this Presidency may be placed at 800,000. Textile Mills have made very great strides and other industries have progressed during the last decade and the keenness of the competition produced thereby is making it more and more difficult for the handloom weaver to maintain himself. Many people, however, prefer the cloth of the handloom weaver on account of its superior wearing qualities and more popular patterns and this is more particularly the case with regard to silk work. If the handloom weavers have to survive the competition brought about by the power looms which has resulted in the tremendous fall in prices of textile products they must adopt improved looms which will enable them to increase the output of the manufacture. They must buy yarn in the cheapest possible market and sell the cloth to the best possible advantage. Measures must be taken by Government to popularise, as far as possible, the most useful modern implements. Demonstrations should be arranged to teach the weavers the use of the fly shuttle loom and dobby and the most modern methods of dyeing etc. But the weavers generally

cling to their old methods without adopting any of the desired changes which are aimed at increasing their output and they completely depend on the *sowcars* to provide them the capital of the business. The wily *sowcars* manipulate the affairs in such a way so as to get the lion's share of the profits, thereby leaving very little or nothing to the weavers themselves.

Need of capital.—In order to liberate the weavers from this economic bondage and to enable them to secure a fair share of the profits of their labour, some methods of co-operative help may be devised by Government. They must be provided with small amount of capital on easy terms of repayment. A weaver has generally to spend about Rs. 100 per loom in the purchase of yarn every month. For this he gets an advance from the *sowcar* usually at a very high rate of interest and by this he is forced to sell the finished product to the *sowcar* at a rate to be fixed by the *sowcar* himself. Very few weavers are sufficiently well off to buy yarn independently of the *sowcar* and to carry on the business without the latter's help. Government should arrange to give loans to the weavers for short periods of two to three months and earmark same for productive purposes like purchases of looms, yarns or dyeing utensils. If necessary such debtors may be bound over by two sureties, and the Government must see that the advance is used for the purpose for which it is given. The amount of the loan may be dependent on the number of looms worked by the weaver. Arrangements must also be made for the purchase of yarn wholesale and its sale to the weavers. It may also be given in the place of monetary advances. The only way by which weavers can make sure of getting for themselves all the profits to which they are entitled is by starting shops of their own and to this end Government must help them. Of course great caution is required in the working of this scheme. The weavers might also be given an immediate advance of at least two-thirds of the estimated value of their products to carry on their work, because the weavers cannot afford to leave their manufactured cloth in the shop until the sale is effected. Weavers are often very prejudiced and reluctant to accept new ideas. Great care should be taken not to press improved methods upon them in such a way as to make them suspicious or recalcitrant. A Co-operative Society on a cash basis bringing them economic benefits which they can easily understand will be the best way of starting work among them. After confidence has been established to a sufficient degree technical improvements may be suggested and effected with greater chances of success.

The artistic value in cotton fabrics is not very high as compared with the intrinsic value. I might say that it is 10 to 15 per cent. higher than the intrinsic value. Demand is chiefly local but places like Nagpur, Berar, etc., are also supplied. As regards the handlooms they require improvements, so as to take up less space, and produce cloth more cheaply.

CHAPTER VI

THE GOLD THREAD INDUSTRY

There are four main stages in the manufacture of gold and silver thread. These are (1) a bar of silver is melted down, and beaten into a mass not more than a foot in length. If it is to be gilt a thin sheet of gold is wound and pressed round it, and slowly heated, till the two metals completely adhere to one another. (2) When the wire is brought to the thickness of a needle in several score of feet in length it is given to a separate set of workers who repeatedly draw out the wire longer and thinner. (3) The hair-like wire is now given to another set of workers, who flatten it by hammering or rolling it. This gives the wire a bright and crinkly appearance. (4) Lastly the wire is twisted round silk or cotton thread and thus the silver or gold thread is made. After all the abovementioned stages, the gold thread becomes a marketable commodity ready to be woven into the texture of silk or cotton cloth, or to be converted into tassels or embroidered on velvet and silk etc.

The demand for gold or gilded wire is much greater than for silver wire, as the cost of gilding is not very much, and gold has such a matchless lustre.

Bombay and Surat have also a market for silver wire, while at Yeola and Poona there is not much demand for silver wire. Silk yarn is almost invariably used in Bombay and Surat for gold thread from 800 to 2,500 yards per ounce and cotton thread is employed for silver and gold thread from 200 to 800 yards per ounce. The colour of the silk yarn is red, or Kesari yellow. The important centres of this industry in the Bombay Presidency can be counted on one's fingers, i.e. Surat, Bombay, Ahmedabad, Poona and Yeola.

Surat

Surat is the largest centre for the manufacture of gold and silver threads and other articles such as *Chalak*, *Sadi*, *Kangri*, *Salma*, *Tiki* etc. that are used in embroidery work.

There are from 19,000 to 20,000 persons engaged in all its departments of manufacture. There are about 6 large factories where this work is done. Besides this there are 700 smaller establishments each having 5 to 10 persons for wire drawing, spinning, gold gilding, embroidering etc.

Wages earned—

	Rs.	a.	p.	
1. Melting and refining gold and silver ..	1	0	0	per day.
2. Rod manufacturing gold and silver ..	1	0	0	,,

		Rs.	a.	p.	
3.	Pawtawallas or Passatanias (these prepare thick wires)	1	2	0	per day.
4.	Tanias (manufacturers of fine wires) ..	1	4	0	,,
5.	Budlawallas (manufacturers of flat wires).	0	12	0	,,
6.	Spinners of silver and gold thread ..	0	12	0	,,
7.	Gilders	1	4	0	,,
8.	Sulmawallas (manufacturers of Tiki, spangles men)	0	12	0	,,
9.	Sulmawallas (boys)	0	5 to 6	0 0	a day.

The largest factory is Gauri Gold and Silver Work Co. which employs modern methods. In this and a few other factories all the processes in the manufacture of gold thread from start to finish are carried out by machinery. Mr. S. B. Sastri of Gauri Gold and Silver Works Co. was sent to Europe by Government to study this art, and has come back with improved ideas on the manufacture of gold and silver thread etc. While the 700 smaller factories specialise in the different processes of manufacture of the gold thread. Many of them apply electricity for working their machinery. While many have not given up the old methods of making the gold thread. I am of opinion that modern methods should be employed as these save time and labour.

The process of gold or silver thread drawing may be described as follows :—A bar of silver of about 1 foot long and about ½ to ¾ inches in thickness is taken and hot gilded. This is done by wrapping gold leaf around it and then placing it in the furnace till the gold melts and combines with the silver. The bar is then drawn out by one of its ends being inserted through a series of die plates fixed in a horizontal position. The protruding metal put in is seized by a strong clamp and forced to come out of the opening. The same process is repeated through smaller dies until the gold coated silver bar is brought to the minute thickness of a hair. The wire is then uniformly flattened on an anvil by being hammered or rolled flat in a machine and this flattened wire is later wound round a silk thread so that it may become flexible and shining and easily woven.

The same and identical process is repeated for drawing out silver wire. There is no such thing as pure gold wire and therefore gold wire means gold coated silver. Large quantities of gold thread are, however, made by passing the silver covered thread through a gold bath and gilding it by the use of electricity.

It is estimated that about rupees one crore worth of gold and silver threads and such items as tikis, spangles etc. are made in Surat annually.

The importance of the craft will be obvious from this figure and from the figures of persons engaged in it given above.

Poona

Gold thread industry is also carried on at Poona. There are about 7 to 10 factories manufacturing fine gold thread. In addition there are also 4 factories which draw out thick wires from the bars. About 125 persons work here and they employ the time honoured methods. Comparatively speaking more gold thread than silver thread is manufactured in Poona. The gold required for the manufacture of gold thread is obtained from Bombay and in some cases in Poona itself. The finished goods are sold locally and also exported to Madras, Coimbatore, Salem, Madura, Dindigul and the Southern Maratha Country. There is no doubt a great demand in these places for gold and silver threads, but the French goods are preferred on account of their high finish and polish.

Labour is employed on contract system and their earnings range from Rs. 1-4-0 to 8 annas a day.

Yeola

This small town consists of about 15,000 inhabitants, and is famous for the quality of its gold thread and the silk fabrics into which it is woven. There are more than a dozen dealers of gold thread in this place and they are chiefly Gujeratis, Vanis and Patnis. They seem to be honest and enterprising in the conduct of their business but they are very conservative and very much immersed in their own profits and losses. They are not only middlemen in trade, but employers of labour, and were it not for them, the penniless artisans would have had to turn their attention to less artistic forms of labour. The dealer gives out the material and receives back the product. Being without capital or co-operation the artisans are dependent upon them for their living. In Yeola there are not more than 4 or 5 of Maharatta *sonars* who can convert the precious material into wire. Their craft is more of a hereditary skill than technical training. Risk of their complete extinction as a class is not improbable unless serious efforts are made to train others as apprentices in their craft.

The wire drawers or *patvekaries* earn from 12 annas to one rupee a day and the ordinary labourer gets from 8 to 12 annas a day. The *tanaiwala* or wire refiner gets from about 8 to 10 annas a day. Most of the gold thread produced in Yeola is used for weaving of silk *pitambars, paithanis* and turbans ; some quantities are also exported outside. The turbans, *pitambars* and *paithanis* of Yeola are in demand in several towns of the Deccan. Among the most important places are—Ahmednagar and Sangamner in Nagar District ; Nasik, Salgaon and Malegaon in Nasik District ; Dhulia, Jalgaon, Parola and Chopda in Khandesh ; Amraoti and Akola in the Berars ; and Jalna, Nanden and Hingoli in the Nizam's State.

Bombay

The bar drawers and spangle makers are to be seen at work at Bhuleshwar in Bombay. Wire drawing, wire beating and silk twisting are also carried on in scattered shops in Bhendi Bazar near Pydowni. The shops for the sale of the finished articles are chiefly in Bhendi Bazar and Pydowni and they have a fairly large turnover. These shops are generally well stocked with articles both locally produced and imported from Surat. On the premises of some of these shops gold and silver thread, spangles and spirals are produced.

As regards this industry, Bombay owes more to Surat and Ahmedabad than to Yeola and Poona. The mother tongue of the majority of the dealers and workers is Gujerati though many of them speak Hindustani also. But the wire drawers are not confined to one class or creed. The tools and implements used in Bombay are the same as those found in Poona and Surat. Bombay can turn out, if required, wire of the purest metals but usually however somewhat larger percentage of alloy is mixed with the silver and gold than at Yeola and Poona. The reasons generally adduced to justify this practice are that competition cuts down the profits of trade rather fine and that the buyer in his thirst for cheapness looks more to external brilliancy than durability.

The uses.—The uses to which the products of this industry are put are as follows :—The principal purpose which gold thread serves is to give a dash of brilliancy to turbans, *saris, cholies* and to set off the beauty of silken stuffs. The gold thread is generally woven into the texture of the silk cloth to form a border.

Sari borders, laces, embroideries, kinkhabs and brocades etc. are all made from the products of this industry.

Pure gold and silver is well known for its durability and when the cloth is tattered, the silk can be burnt out and the lace remelted, silver and gold being separated from one another by the addition of a little sulphuric acid.

CHAPTER VII

LACE WORK

Lace work is of modern introduction into India and is a Western art which even in Europe only dated from about the 15th century. There are three forms of lace, and they are—Point, Cushion and Crochet laces and these are made by sewing, twisting and knotting thread respectively. The manufacture of lace is said to have been introduced into India by the missionaries as it is done today at the Kune Mission. Closely allied to lace manufacture is the art of knitting which is taught in most of the girls' schools. Knitting also seems to have been unknown in India prior to the efforts of the missionaries.

Gold and silver lace work may be divided into 2 classes, namely the heavy massive work called the *bardozi* and the light and graceful called *kamdani*. The former is worked on velvet or satin with usually a heavy cotton lining to give support to the gold work while the latter is on muslin or fine silk. Both of these may be called " Couching " or laid embroideries, that is to say certain portions of the design are cushioned so as to raise the embroidery above the general level. In some other embroideries gold braidings are laid in the required fashion, and attachment is given by yellow silk brought by a needle, from below. As a rule gold thread can neither be woven on a revolving spool nor sewn by a needle, and therefore gold wire embroidery is of necessity laid. Usually the cloth to be embroidered has printed or stencilled on it the contemplated design. It is stretched on a frame and certain portions are cushioned by having sewn over them coarse woollen thread or by affixing pieces of cardboard. The embroidery is then laid on it as explained above. This particular process is extensively employed in the preparation of coats and caps etc.

Braids are ribbons brocaded with silk or with silk and gold and are narrow bands used as special trimmings. These trimmings and braidings are manufactured in Surat and Ahmedabad and Bombay. Sometimes the finest and purest gold threads are used, the pattern being embossed by a stamp and reopened by a punch. In Surat we can have braids both woven and embroidered in gold and silver with silks.

The term lace in India means the lace made in Surat for the Indian ladies for use on *sarees* and *cholies*. This lace is manufactured in Surat and Ahmedabad. In manufacturing this lace, small and narrow vertical looms are employed. These looms are of different sizes to suit all sizes of workers. The operator sits on a stool and works the loom. The feet are used to adjust the warp. The patterns and designs are innumerable. The laces have a great demand in this Presidency, as they

are used for arm decoration of *cholies* and borders of *sarees*. The intrinsic value of these laces varies according to the materials used. Sometimes they cost as little as Re. 0-8-0 a yard and this is when common material is used, such as imitation gold threads and silks. The artistic value of such lace is about 50 to 100 per cent. more than the intrinsic value. The manufacture of inferior laces is nowadays increasing very much on account of their cheapness. The intrinsic value of good and pure gold thread laces is often as much as Rs. 4 a yard. The market for the same is at Surat, Ahmedabad, Bombay and Karachi and all over the Deccan and other parts of India. Raw materials, namely gold thread is purchased from Surat and Bombay, silk from Bombay and China, imitation silk from Japan, Italy and France, and gold beads from England.

There is a great demand for this art-craft. The designs are geometrical and floral. They also copy Western designs. Surat manufactures more of the cheap type of lace by using imitation gold and silver threads while Ahmedabad manufactures lace mostly of pure gold threads.

CHAPTER VIII

EMBROIDERY

Embroidery includes all kinds of needlework, but does not take account of any textile ornamentations produced on the loom such as *Kinkhabs*, tapesteries, brocades, etc. The most essential peculiarity of Indian needlework may be here mentioned and that is that the needle is pulled away from and not drawn towards the operator, or in other words, the action of this sewing is just diametrically opposite of what is found in Europe.

The satin stitch practised in Kathiawar is peculiarly an avocation of the peasant, just as the chain is of the upper class of people. It is a common custom for new brides to get their dresses tied up in *cholkas*, or embroidered handkerchiefs. The *nati* is another kind of embroidery which is used as a child's head dress. It consists of a little cap that ends in square fold, intended to hang down the back. Generally it is richly embroidered in satin or chain stitches and has very frequently small pieces of glass let into central features of the pattern. This is found in many towns of Sind, specially in towns of Thar Parkar district of Sind. The *torans* are another kind of embroidery. These consist of quaint strips of cloth with tags suspended from the bottom. These are intended to be placed over the doors of the inner rooms of peasants' houses. They are usually made up of bits of cloth with variegated colours and these are later on richly embroidered. For the poor they are generally of cotton in satin stitch, and for the rich they are made of silk containing chain stitch.

The main centres of this art craft in the Bombay Presidency are :—Surat, Ahmedabad, various towns in Sind and Bombay. In all these centres there is a large number of people who thrive by this art craft. But what is more remarkable is the fact that a majority of the womenfolk, irrespective of caste or creed, practise embroidery as a spare time occupation. In practically every home we can come across some form of embroidery work. In Gujarat and Sind women greatly engage themselves in this craft. The women belong both to the rich and poor classes of society. The rich are usually engaged in producing embroidery in gold, silver, silk or other costly material. The poor classes engage themselves in embroidery work of silk, glass or even paint. It is simply remarkable to notice the wonderful designs and pattern of embroidery they make. Among the Mahommedans and Sindhi Banias the women work not only as a pastime or spare time work but even as a means of earning a livelihood. We can find many Bhora ladies knitting caps with embroideries of cotton, silver and gold threads. These are not only meant for private use, but are

often offered for sale. The prices of these caps range from Rs. 3 to 4, and a cap is usually finished in 3 or 4 days. The professional embroiderers generally do their work for the merchants in gold, silver and silk threads with tikis, spangles, etc. The work mainly consists of embroidering *saree* borders, *polkas* or blouses, dresses for young girls, ladies' skirts, shawls, wedding and theatrical dresses. Sometimes the embroiderers require some guidance and help as regards the design and the nature of the exact material to be used. Generally the embroidery on silk *sarees* is too heavy both in design and material used. There is another kind of work known as Ari work which is greatly suited for fine work, or superior kind of material such as silks, silver and gold threads. This is a kind of needle-work where the needle used is of very small dimensions. The workers need, however, proper guidance and instructions in designs and in the use of proper materials. This might be very profitably given in all the girls' schools, maintained both by the Municipalities and Government. I sometimes noticed that the curves found in this kind of work were not properly drawn as they abruptly broke here and there. The designs of leaves are too thick and disproportionate to the stems and flowers. All these technical errors spoil the beauty of embroidered work.

There is also another kind of embroidery known as *kassida* where the needle work is done by the females as a pastime to secure a small additional sum to the family earnings. A large variety of *pugaris*, handkerchiefs, loin cloths, and purdahs are thus embroidered with Muga silk. In Sind what is technically known as the herring bone stitch is very frequently resorted to. This process consists in the thread turning on itself and crossing to the opposite side, interlacing with the previous loop. Dark purple silk from Bokhara is generally the ground material used in producing chaddars. They are quaintly embroidered in a curious design which consists of a mass of circular patches or medallions joined together in a peculiar manner. Some of the silk shawls are embroidered elaborately with deep orange coloured floss silk.

Chain stitch is employed in conjunction with several forms of needle-work and it lends itself more easily to floral and other ornamentations where curved lines are essential. Therefore it is the common form of embroidery most frequently used on silks and other expensive materials where surface coverings are not required. It is one of the most characteristic forms of modern embroidery and is extensively practised in Cutch, Kathiawar and Sind. It is generally the women who invariably wear embroidered garments in these parts, and so it is not difficult to understand the high proficiency the art has attained. Commercial embroidery is produced chiefly by men in the towns. In Cutch and Kathiawar the embroiderers are mostly Hindus, while in Surat, Ahmedabad, and other towns they are nearly all Mahommedans. In these latter places chain stitch is very largely practised and worked upon

English woollen broad-cloth. The silk used in the needlework is brilliantly coloured rather too much so for artistic results. The finish of the work is occasionally marred by the bright green leaves and showy flowers that are generally present. The colouring of the surface is done in various tints indicating shadows, veins, etc. In this very often the shading is distinctly used to an injurious extent. In Surat ladies' dresses are manufactured in dull khaki yellow embroidered with gold thread, tikis and spangles, etc., the silk and glass forming flowering sprigs. The articles generally produced by this class of industry are :—Embroidered skirts, bodices, handkerchiefs, and curtains which doubtless call for the greatest admiration for their artistic skill. The ground materials are mostly in shades of purple, blue, green and yellow all richly embroidered. Around the bottom of the skirt are thrown narrow embroidered borders while the surfaces of the skirts themselves are elegantly embroidered with spray flowers. In Sind also there are embroiderers who largely employ the chain stitch in their work. The chief centres for this kind of work in Sind are :—Shikarpur, Rohri, Karachi and Hyderabad. The Seznis of Shikarpur are well known but have nothing very distinctive about their work. In Hyderabad a large trade is done in embroidered camel saddle cloths.

There are many factories in the Presidency engaged in this industry. As already pointed out there are many people who do this work at home as a spare time occupation. The total number of people employed in this industry in this Presidency may be estimated at 50,000. This includes both men and women.

The raw materials for embroidery are :—Coloured silks, velvets, which are obtained from Bombay, gold and silver threads, chalaks, sulma, kangri, tikhmokus (or coarse flat wire) generally from Surat and Bombay. The finished products of this industry are :—*Sarees*, *polkas*, jackets, caps, cuffs, collars, bands and coats. Loose *saree* borders are made on narrow strips of velvet, mostly in black to the length of ten yards. The markets for the finished article are local and foreign. Goods are sold to local merchants as well as to intermediate brokers of various centres who export the finished products outside. The economic condition of the embroidery worker is not so bad as that of the handloom worker, for this industry caters mainly for the well-to-do people who pay fairly well for their demands. The average earning for a professional man is Re. 1 per day, and for women working in their leisure hours it ranges from 8 to 10 annas. The wages referred to above are for ordinary workmen but artistic workmen earn about Rs. 2 a day.

The method of working on the stretcher is based on old and ancient styles. The stretchers are placed on stools and wooden boxes and the workmen sit on the ground and do the work of embroidery To me it appears that this somewhat curious method is injurious to the eye, and

this could be easily adjusted and remedied. The implements used for embroidery cannot be called tools but are the ordinary needle and thread. It will not be out of place to mention that sewing machines are also used sometimes for embroidery work on *sarees* in cotton and silk threads, etc.

The main requirement of the industry is that a collection of designs of various suitable patterns for different works should be made and distributed to the workmen on payment of small fees. The defects in the present day styles and methods may be stated as follows :—Broken and inartistic curves are very often seen in this class of work and the leaves are not properly joined to the stems. Very often the stems are seen to be thinner when compared to the leaves. The workmen copy bird and butterfly designs which are poor in drawing, and thus the artistic effect of the embroidered object is lost. At times figures and flowers are also disfigured by heaviness and want of proportion. Great improvements can be made in this line if an expert artist were to give demonstration in proportion, sizes, and the exact material to be used for a particular design.

I should estimate that the artistic value of the work is about 25 per cent. more than the intrinsic value. This seems low but the general nature of the industry is more commercial than artistic. For really artistic works I certainly would give even 100 per cent. to 200 per cent. above the intrinsic value.

CHAPTER IX

KINKHABS

Kinkhab.—Kinkhab, the gold woven royal cloth, is the finest product of the handloom of India. For centuries past this cloth has been sought after by the rich of all lands. Not only does it find its way to the palaces of Indian Rajahs and Nawabs and to the houses of the well-to-do, but also into the fashionable drawing rooms of Europe and America. It is strange that in this age of machinery, no machine has yet been invented which can faithfully imitate the work of an ignorant man seated in a dingy cell in an unknown corner of the world, with a crude wooden loom as his only implement. But in Europe there are power looms which manufacture *kinkhab* with flattened wire while India does with gold thread. And so, *kinkhab* has remained the monopoly of the pit-loom worker of India. One noteworthy feature is, that I have found that in Surat, even children of 9 years are able to produce *kinkhab* of good quality by themselves.

The after-effects of the great war have, by impoverishing a large section of the people of the world, considerably affected the sale of this wonderful cloth. The cloth being essentially an article of luxury, few can afford it. Further, the Western manufacturer has dealt a deadly blow to this industry by flooding the market with cheap and showy fabrics; and the apathy of our rich folks towards their home products is deplorable. The growing demand is for those which look silky and catch the eye by their glossy finish and European elegance of pattern. It is this European taste that is robbing the Art of originality, sentiment and poetry.

Kinkhab is woven at Surat and about 300 persons are engaged in this work at the present day. There are many more who know the weaving of this cloth to perfection, but have had to give it up and take to plain weaving to save themselves from starvation. In plain weaving of silk and cotton fabrics, such as *mashurs, sufas, arabian tickings, gajis*, shirtings and coatings the weavers get quicker returns with easier work.

The weavers of *kinkhab* on the average earn from annas twelve to a rupee per day which is a very meagre return considering the labour and skill involved in the work. The weavers are eternally in debt and are unable to purchase the raw materials and to manufacture and sell the cloth on their own account. They have to depend on the middlemen for work and wages, and these middlemen make most of the profit out of the transaction. Being addicted to drink they are without exception in the clutches of the money-lender, who charges them exorbitant rates of interest. For want of support from their own countrymen the trade has much declined, and with it the wages earned by the weavers.

To describe this cloth would be a laborious task, as it is produced in great varieties and with many different designs. The cloth consists of various kinds of gold and silver thread designs on a silk background. The designs that are principally in vogue may be grouped as under :—First come the plain designs which are composed of plain lines, parallel lines, diagonal lines and lines intercepting one another. Then come the circular designs which consist of circles, diamonds, hexagons, octagons, ovals, and elipses. Then again come designs from nature, the most important amongst these being fruits ; like pine-apples, the pomegranate, the almond and the mango. There are also designs of flowers such as the jasmine, the rose, the lily and the lotus. Closely resembling these are designs of flowering creepers with leaves and stems, intermingling with one another and forming a running design diagonally, parallelly and vertically: Birds and animal life are not left out ; the peacock, the parrot, the dove, the sparrow and the swallow are seen interwoven into the cloth looking almost lifelike. Religion too finds a place amongst the designs, and many a chapter from the *Koran* we find inscribed into the cloth in real letters of gold, making the beholder think of his Creator. The portraits of old monarchs and pictures of the Hindu gods and deities are also found interwoven into this magnificent cloth. Very little of this last kind of *kinkhab* is woven at the present day, the best examples of these can only be seen amongst the old *kinkhabs* preserved in the art museums and amongst the collections of art connoisseurs.

The dyes formerly used in the silk were the real fast vegetable dyes of indigenous make. These have now unfortunately been replaced by the imported aniline dyes, which the weavers find cheaper in price, easily obtainable, and easier to apply ; though they are not so fast as the vegetable dyes. The usual colours used for dyeing the silk are the primary colours of blue, yellow and red, and the secondary colours of purple, orange, violet and pink, in various shades. The aniline dyes have killed the indigenous dye industry. The vegetable dyed *kinkhabs*—300 to 400 years old—can be seen in the Prince of Wales Museum, Bombay, and in the private art collections of connoisseurs in Surat and elsewhere, and they look as fresh as if they were dyed only yesterday.

The weavers have lost much of the artistic skill in designing as compared with the old artisans, and produce more or less stereotyped work. To remedy this, I would suggest to Government to appoint artists to draw designs suitable for this cloth on paper, and deposit them in the Department of Industries, where they should be made available to those who require them on payment of a small fee. By this, the weavers will be provided with ready made designs, which will bestow variety to the work, which is now lacking. Further Government should introduce the system of registration of designs, which will protect the originator of a new design.

The materials used for manufacturing the cloth are silk and gold and silver thread. Silk is obtained from Bombay, Kashmir, Bangalore, China, Japan and Italy. Some weavers get the silk ready dyed from the merchants, while others prefer to buy it in a raw state and dye it with their own hands. Gold and silver threads are purchased locally, there being an extensive manufacture of the same in Surat.

The intrinsic value of *kinkhabs* may be estimated at about Rs. 5 to Rs. 75 for one yard of cloth. For ordinary weaving two persons are required, and for artistic weaving three persons are required. One who weaves the central portion earns about Re. 1-4-0 a day while the other who does the border or side earns Re. 0-12-0, and the child who helps in pulling the warp, about 5 annas a day. The artistic value depends on the design, and the quality of the material used. It may be from 50 to 100 per cent. above the intrinsic value. *Kinkhab* trade is declining for want of demand, the lack of which is chiefly due to the want of publicity and proper selling organisation. The market for *Kinkhab* in India is Surat, Bombay, Ahmedabad, Poona, Kathiawar, Karachi, Madras, Baroda, and other Indian States, whilst orders also come from Burma, Singapore, Persia, Afghanistan, Africa and other foreign countries such as France and America. The marketing is in the hands of the traders, who supply raw materials to the weavers, and receive the finished fabric. On enquiry I learnt that only 10 per cent. of the weavers manufacture and sell the cloth on their own account.

The defects in the weaving of the cloth appear to be the following :— First of all the designs are of stereotyped pattern, the same designs being copied over and over again. I have already suggested remedies for this defect. Secondly, the materials used are of inferior quality. In Surat this is done in order to meet competition with the cheap imported fabrics. The gold thread used is of an inferior kind. Thirdly, the colouring of the cloth is not very artistic. The colours usually employed are the bright colours of red, blue, yellow, green, orange or purple. I feel that the weavers would much improve the appearance of the cloth by using duller colours such as Indian red, deep orange, bluish purple, dull blue olive and sap green, because the dullness of the cloth would bring out the gold and silver thread designs to better advantage.

To remedy some of these defects I think it is desirable that a series of lectures should be delivered to these people in their own language by some trained man. These lectures should be accompanied by coloured lantern slides, showing the designs and colours of the fabrics and these should be copied by the weavers. I think the weavers would attend such demonstrations. Lastly I have one suggestion to make for the better sale of this and other art crafts of the Presidency. Government ought to open " Sales Rooms " in every art craft district of the Presidency, where the art crafts produced in those districts should be for sale at fixed prices.

Proper publicity should be given to the art crafts for sale, both in India and in foreign countries. Further a " Central Show Room " should be opened in Bombay located in some prominent place, where all the art crafts produced in the Presidency should be for sale. Measures should be taken to attract American and other tourists to this Show Room. The compound of the Prince of Wales Museum, Bombay, would be an ideal spot for this Show Room. This Show Room should be placed under the Department of Industries. The craftsmen are anxiously waiting for the opening of such a Show Room.

CHAPTER X

LACQUER WORK

Lacquer work of Sind, Gokak and Savantwadi is well known. The best artistic work is done in Khairpur, Khanot, near Halla, and Jacobabad. High class articles of utility are made in Navalko, Pat Gul Mahomed, Larkana, Lukhman in Khairpur, Kashmore, and other places of minor importance in Sind. Ordinary kinds of lacquer articles are manufactured in Dohad, Nasik, Ahmedabad, Poona, Gokak and Bombay.

The artisan has at first to know lathe work well, as all lacquer work is generally done on the lathe on wood. Lacs of various kinds and colours are used. The artisan first makes on the lathe from suitable wood the article required and he then lacqueres it on the lathe which is generally hand operated.

There is another kind of work which is by far the best, and that is painted lacquer. This is done in Khairpur. The article of ornament is turned out on the lathe and then it is coated with the required background with the liquid colour of lac, the design is painted with lac and after this the article is glazed with oil thus giving it the finishing touches. These articles look very artistic.

Lacquered articles of utility are :—Cradles, Charpi legs, cloth pegs, breadrollers, handles of scythes, powder boxes, toilet boxes for ladies, jewellery boxes, toys of various kinds and designs, short stools for dinner for the Hindoos, handles of fans, etc. In addition to the above, *objects d'art* like flower vases of various kinds, boxes, frames, statues, fruits and other model objects are also made.

Raw Materials.—The raw materials namely wood and lac are generally brought to the village from the chief towns or districts. They are sold in the village according to the demand for them. Lac is imported from the larger towns.

Market.—Market for the finished product is invariably confined to local centres, but the merchants export the goods to larger towns where there is a demand. There is however not much export out of India, as there seems to be no outside demand perhaps for want of publicity. The craftsmen generally sell to the brokers or to the merchants and are compelled to accept the terms that are offered to them.

Wages.—The condition of ordinary craftsmen is fair and there is not much difficulty felt either in the process of manufacture or for obtaining a market for the finished goods. The artistic craftsman does not get a return in proportion to the artistic value of his outturn, but manages to scrape a bare living. The workmen generally earn Re. 1 to 1-8-0 a day for artistic work, and annas 10-12 for ordinary work.

The middle man or the capitalistic merchant takes the lion's share of the profits in the trade.

Value.—Regarding the intrinsic value of lacquer articles manufactured in this Presidency I may say that it depends on particular objects which vary in size and design, and therefore it is not possible to give the general intrinsic value of an article. The artistic value of a simple object would be about 10 per cent. more than the intrinsic value. The artistic value of an art object is at times 200 per cent. more than the intrinsic value.

Condition of trade.—The condition of trade and its comparative prosperity may be said to be on the whole poor, and it requires encouragement and help to bring it back to the level occupied by it in its prosperous days. The chief reasons for this backward condition seem to be, lack of publicity, and change of taste among the people due to modern fashions which have changed their ideas. In my opinion we have to educate our people, so that these commodities may find a place of honour in the houses of well-to-do and educated people. The demand for Savantwadi goods is both local and at Bombay. The Sind manufacturers of the villages and suburbs find a market both locally and in the chief towns of Sind like Karachi, Hyderabad, Larkana, etc. As regards Gokak in Belgaum District the market for these goods is both local as well as upcountry.

Improvements in Manufacture.—The indigenous method of manufacture of this art-craft is by the Indian hand lathe, and by manual labour. Power operated machines may be used and more materials turned out, which would mean a greater outturn with lesser cost. This will bring the articles within easy reach of the public. The method would be as follows :— Lathes may be run by electric power. It may be argued that every poor man is not in a position to have access to the power of electricity, but certain centres where lacquer work is largely manufactured and where there are many manufacturers, merchants may form a company of their own, and get a common source of power in electricity and these people may work on company basis. Of course where electricity or other power is not possible, then this handicraft has to be done by the indigenous methods ; but where a motor could be installed, it would pay in the long run. The above statement may seem contradictory with the statement made by me before. I mean that machine-made articles are only to be such articles which would find a ready market, and would be objects of utility and not *objects d'art.* Even for *objects d'art* the wood work can be turned by a power lathe much quicker than by hand. The laying of colour can also be done quicker and more uniformly, but the question of drawing the design must be done by the artists by hand. This no machine can do, and hence this industry need not be afraid of the machine.

CHAPTER XI

POTTERY

The want of pottery was felt from the very beginning of things, since there was a keeper and there was anything to keep. So the demand was universal and the manufacture of earthenware seems to have been practised in India from a time quite beyond the memory of man. The abundance of the raw material and the ease with which it can be manipulated into vessels have rendered earthenware of so little value that even the poorest can afford to throw the old ones away from time to time and replace them with new. Indeed of so little value is the potter's stock in trade that there is a vernacular proverb to the effect that " The potter sleeps secure for none will steal his clay ". To lavish ornamentation on so temporary and insecure an article would be but the waste of time and labour, and indeed with very few exceptions no ornamentation whatever is attempted.

The absence from India of any good supply of China clay has greatly retarded the higher development of the potter's craft, but a partial reason has also been the social and religious customs of the people. There are three widely different classes of pottery :—(1) Those produced by aboriginal tribes, (2) by Hindu potters and (3) by Mahomedan potters. Among the Hindus while there is an immense demand for cheap articles there is practically no demand for the higher class of pottery. The artistic skill of the potters has been developed in the manufacture of jars in which to store grain, spices, pickles, etc., rather than in the production of utensils which are intended for being used for the storage of water. Glazing not being essential for the purpose in view, the jars are painted or lacquered instead of being glazed. The potters whether Hindus or Mahomedans are referred to as two separate classes. The *Kumbar* or the village potman who as a rule produces non-glazed pottery and manufactures the ordinary articles of household and agricultural use ; the artistic potter is *Kusagar* who makes artistic wares often glazed. In the latter case he is usually a Mahomedan though there are some notable exceptions. Every period of 10 to 20 years for some time past, has witnessed radical changes in demand for glazed pottery, and the designs and schemes of colour formerly characteristic of each school of work have not only changed but deteriorated in character, finish and purity of colour. The cheap processes and larger demands have made them lose the little individuality they possessed as they are mere imitations of each other. If we come to the unglazed or painted wares we meet with such articles as *kalasas* or water jars, *kalapas* or cooking pots, and these are not only graceful but highly instructive. The shapes vary with every few hundred miles and are severely distinctive according to the races of the people, and

the traditions of the country. Of painted pottery there may be said to be two kinds, namely painted or stained before firing, and painted, lacquered or stained after firing. If glazing was long unknown a high proficiency has often been attained in colouring pottery. ' The materials and methods employed for this purpose are entirely local and indigenous. Unglazed pottery is common about the country but certain localities are more especially famed for their superior quality of crude pottery. These are :— Ahmedabad, Kolhapur, Broach, Ratnagiri, Kanara and Sind. The most common patterns consist for the most part of fancy lines cut as the plastic material revolves on the wheel or of imprints from blocks kept for that purpose. Occasionally a higher art is manifested and the designs are incised or carved on the half dry surface. Patterns of black pottery are chiefly met with in Ratnagiri, Kanara, and in Bombay. The black colour is invariably produced by the same process, that is by the confinement of the smoke during the firing and the supply of some materials within the kilns which will generate much smoke. Along the sides of the articles that are to be blackened are usually placed some damp straw, and cow-dung or oil-cake. But before firing the pottery is polished and painted and washed with a special preparation called the " Nabis ". After being fired unglazed pottery is often smeared with lac and other substances to make it impervious to fluids. There is also another method, namely that of smearing with a black or red inner layer and of polishing the surface of vessels instead of glazing them. This is found in Gujarat in the preparation of toddy pots, lac being the substance in most general use.

The modelling, painting, and dressing of clay is primarily employed in the preparation of idols and is therefore a Hindu art. The centre of this work in this Presidency is mainly Poona. Glazed pottery is produced in the following centres in the Presidency :—Halla, Nasarpur, Khairpur and Bombay.

Sind and Bombay

The glazed artistic pottery of these two places may be taken together. Sind pottery may be said to consist of two kinds :—(1) Vases etc. for domestic and ornamental purposes ; (2) Tiles for the decoration of tombs and mosques. The former articles are generally made in two or three shades of the same colour. If in blue, the ground is in pale blue and the pattern is one or two shades slightly darker. If yellow, the ground is of the palest shade, and portions of the design are almost brown in colour ; so also with green. But usually the floral ornaments are inserted within panels or medallions the flowers being in a lighter shade than the lacquered panel field. But the mark of distinction of Sind pottery is that the pattern is first painted with a white strip or pencil then with the colour.

This raises the pattern slightly above the level of the field. The tiles manufactured here contain white field with blue design. For some years

past the Halla and Nasarpur potters have taken to imitating the floral designs introduced by the Bombay School of Art. It is common to find in some places marble like cement work, stucco or chunam. This is made with lime mixed with sand and either plaster of Paris or powdered marble and very often sugar. In some places the walls of houses are beautifully carved just as the stucco is about to set, and painted and gilded on plaster of Paris work. Some admirable examples will be found in Bombay at Null Bazar.

The potters require education and proper instruction in making artistic pottery. The want of proper and sufficient patronage is forcing the workmen sometimes to take to other crafts or even to agriculture. If the children of these workmen are properly taught and properly instructed they may show great improvement in the art when they grow up to be craftsmen. Proper education turns out a mason, a stone carver, modeller or even a sculptor. So that is what it would do with these young men, as the craft is inborn in them and is hereditary. I have seen some Marwari and Mahomedan potters' wives making designs and executing them so rapidly and so exquisitely that it will not be possible to imagine that these people who have not the benefit of school education could turn out such excellent work. The designs that they drew on pottery like leaves, flowers, curves and butterflies were correct according to the required standard of drawing.

There are many persons who also make models of Ganpatis in this Presidency especially in Bombay. These people have not learnt plaster work in any school. But they turn out rapid artistic work, and earn a good livelihood. If all these people only had some training I should say our Presidency would produce quite a number of persons who could execute artistic work and this would help towards the revival of Indian Art.

The intrinsic value of artistic pottery is from 8 annas to Rs. 4. I would give the artistic value of such pieces at 75 to 100 per cent. above the intrinsic value.

CHAPTER XII

JEWELLERY

The manufacture of silver and gold ornaments for personal wear in this Presidency is so universal that no district or city is without silver smiths, who are more or less skilful in making the traditional ornaments, which are worn by the different castes. But the point of distinction is that almost every district has some characteristic local form. The Gujarat jewellery is fine and also massive, and many of the ornaments are loaded with bells; but the richest inhabitants of such places as Ahmedabad wear ornaments in the design of which Western ideas enter more freely. In the Deccan the Maharattas wear graceful head ornaments called *Kotak*, *Nag*, *Chandani*, *Phul* and *Mohr*, and armlets of a peculiar shape. The Mahomedans and the Parsis of Bombay have ornaments peculiar to themselves, the Mahomedans in the Moghul style of India, and the Parsis in the traditional forms of the Sassanian period in Persia, but wrought by Hindu jewellers. The Parsis, however, have during the last 50 years completely given up their national jewellery in favour of that fashionable in Europe.

Men are using much less jewellery nowadays than formerly. *Wazartik* is one of the most common neck ornaments of Hindu women in which the little hollow gold balls (or *ghugans*) are much used. These balls are filled with lac, and a triple row of them, set in a pad of silk, constitutes the ornament. The addition of a row of ornamental flat rectangular pieces of gold called *pettya* above the three rows of *ghugans*, constitutes the *Thulsi* which is consequently a more expensive ornament.

In Sind as elsewhere the jewellery trade is hereditary, and probably. the standard jewels have varied in shape but little for generations. The ornaments in daily use are the *nath*, a nosering made of gold and earrings called the *Dur* generally used by bania women. Two rows of gold beads strung on silk form the *Durki*, a woman's necklace; there is a gold pendant—a *Putli*—on the lower thread. Poorer people wear silver and ivory *churas*; bracelets or *churas* of gold and silver and ivory are also worn by well-to-do women. *Karis* or anklets, *bandras* or toe rings are almost invariably of silver, gold being never worn for superstitious reasons on the lower part of the body.

The workmen of Hyderabad are famous throughout Sind for their skill in setting precious stones. The implements used in their trade are similar to those common throughout India and are made locally. An average workman can earn from 8 annas to Rs. 2 a day according to his skill and the class of work given to him.

Gold and silver have been used for every class of decorative work since the commencement of recorded Indian History. These two of the most precious metals are beautiful in lustre and colour. The methods of producing works of art from gold and silver are as follows :—Carving, casting, repousse, hammering, encrustation, filigree or open wire working, chasing and engraving.

Carving work is very rarely done. Nor is pure gold used for castings, which are generally made when necessary from an alloy composed of gold and silver and copper according to the colour and degree of hardness required. Repoussee is one of the most widely practised methods of working both in gold and silver. It gives an opportunity for the display of all the finest qualities of the metal and for the utmost skill of the artificer with the greatest economy of the material used. Encrustation is the form of decoration obtained by soldering thin small plates, grains or ornaments made of wire, upon a plate or a plain sheet of metal. As regards wire making, the ductility of gold and silver allow of the finest wires being drawn from these metals. The wires are then bent into shapes best suited to form a design. Chasing and engraving are very favourite methods of delicately ornamenting gold and silver articles ; the work is done by means of triangular pointed tools, and it often displays the wonderful skill of the craftsman in delicate soldering, hammering and chasing.

Roughly speaking one may suppose that there are about 50,000 workmen in the whole Presidency who practise this craft, while their dependants will be fully twice that number. One special feature not found anywhere else in the Presidency calls for mention, and that is the fact that in Ahmedabad it is found that women folk help their men in their avocation in spare hours. Nowhere else do we come across the women folk helping the men in the manufacture of jewellery.

The goldsmith or worker does not as a rule keep stock of either metals, but the customer brings it to him in the shape of coins or bars. The latter are bought from the *sowkar*, who obtains same from the large dealers in Bombay. The absence of an easy method of testing of precious metals opens a way to large frauds on the petty dealers and workers, base metals being added by each person through whose hands the metal passes, until often the proportion of precious metal to base metals is not more than half.

As regards Bombay city, there is no style or pattern quite distinct from other places. The work produced is often of a debased type, especially the silver work for the poor classes. Incongruous and antagonistic styles are wrought on a single article and the workmanship shows every sign of haste without taste. Bombay city is the centre of the trade of the whole Presidency which is in the hands of wealthy middlemen. These

merchants have no other interest in the craft than to obtain the largest returns possible from the capital invested in their business.

It is very difficult to compare the artistic value with the intrinsic value as it depends entirely on the workmanship. Generally the artistic value may be only 10 per cent. more than the intrinsic value, while in some cases it may be 25 per cent. The artistic jewellery is no longer being manufactured on account of fashions which run into simple forms or styles. I do not think Government could in any way help this art craft. It all depends on the consumer to demand good workmanship.

Precious Stone Work.—A vast change is coming over the time-honoured fashions and customs of the East in the matter of precious stone-jewellery. This is very apparent in the cities where rich women desire for example ropes of pearls or *parures* of diamonds set in conventional and almost geometrical form; this is obviously a convenient mode of display of wealth, though it is so done under the pretext of setting off the brilliancy and the glory of the stones to the best advantage. A brief list can be given of the articles, which though conforming in some degree to the ancient forms, do not exactly copy the ancient patterns. The following are illustrations.

Amongst the necklaces *Kanthas* are garlands of jewelled leaves with stiff pendant loops set with cut diamonds jewelled with peacocks with expanded tails holding rows of pearls in their mouth. In one example we have the following nine gems (*Navaratnas*) :—*Gomedak*, *Lasinia*, *Sam* (Sapphire), *Hira* (Diamond), *Manik* (Ruby), *Moti* (Pearl), *Mungiza* (or Coral), *Pana* (Emerald), *Pukraj* (or Topaz). Jewelled ornaments of this kind are generally worn to ward off evil astral influences. The modern Indian in choosing his patterns is inconsistent enough to adopt what he considers most fashionable for the West while conserving the ideas of the East. Among the ornaments worn on the forehead we have crescents and true lover knots but in the watch chain or pendant all sorts of fancies are found such as pistols, daggers, vases, powder flasks, etc. Even in such ornaments which are essentially Indian like armlets, earrings, etc., all kinds of wonderful fancies are practised, the form invariably being suited for the utmost display of cut stones or pearls. In all these ornaments there is sometimes very little artistic merit or oriental fashion as they are mere copies from the West. But among some of the less anglicised ornaments may be mentioned the following :—*Damni Tilak* or forehead ornament, *chanks* or hairpins and noserings with pearls cluster and three round gems. There are various other ornaments of lesser importance and value. The belt clasps or *Kamarpatis* are often ornamented with such subjects as tigers, elephants and horses in gems, enamelled or engraved. These are sometimes reproduced from European patterns. There is an enormous variety of earrings having precious stone work.

It is probable that all through the past, the tendency has been to follow to some extent the fashions which have been introduced by conquerors or travellers from distant countries but in the end the conservatism of the Hindus has always triumphed.

Precious stone work is done practically in every important town of the Presidency ; largest centres are Cambay and Bombay. Almost every jeweller who manufactures gold or silver ornaments has a competent hand who does precious stone setting. The precious stones that are commonly employed in such works are diamonds, sapphire, rubies, emeralds, pearls and corals. It is obvious that only the rich class of people can afford to go in for these classes of ornaments, as they are above the reach of the ordinary people. Practically there are very few authentic examples of ancient objects wrought in precious metals or stones. Jewellery seems to have afforded in the past a ready means of storing up capital, but with the increased security of the present day and the prospects arising from industrial and commercial ventures, there is less inducement to adopt this method of keeping superfluous wealth.

Cambay was once the chief centre of shaping polishing and cutting of precious stones, but now it has suffered very much from foreign competition. Many of the manufacturers have immigrated to Bombay as there is a great demand for them there. The market is local in Bombay, and other towns in India. This craft is not so prosperous but all the same the artisans make a fair living. Improvements in the methods of work can be in the direction of employment of power for running the polishing machine.

CHAPTER XIII

SANDALWOOD AND IVORY CARVING

Sandalwood carving.—Sandalwood is the most popular and expensive of all woods. It is engraved, inlaid, or veneered and converted into a variety of most beautiful and artistic articles. It might be said that sandalwood, next to ivory, is the best material suited for ornamental work. Sandalwood is used for carving in Surat, Ahmedabad and Kanara in the Bombay Presidency. There are various qualities of this wood but the darkest in colour is the best suited for intricate workmanship. In the Kanara District the art of carving is confined to a few families who are called *Gudigars* and these are found in places like Honavar, Kumpta, Sirsi, Siddapur, Bilgi and Banvasi. The common work consists of making *Basingas* or special forehead ornaments sometimes inlaid with imitation pearls worn by men and women on the occasion of marriage. The *Gudigars* are reported to have originally come from Goa, who immigrated to the towns named above because of the attempts of the early Portuguese invaders to convert them to Christianity. The tools employed by these artisans are primitive and are of many shapes and sizes. They are made locally. Among these are : The saw varying from the ordinary to a finer variety, the plane, the mallet, the hone and the chisel. The artisan sits on the floor in the characteristic Indian fashion and proceeds with his operation. The wood is selected and cut into pieces and then joined together to form " *Mandasana* " glove box or any other article required. Then the parts are taken to pieces and afterwards inscribed with designs or patterns. The artisan starts with a large tool and goes over the work several times with tools of finer and finer edges till he perfects his work in every detail of shape and curve and generally gives it the light and shade, the bold relief and deep undercutting which give his work the beauty and finish for which it is celebrated. The peculiarity of the artisan is his utter disdain to use a file, while the finest and most finished work is done with the chisel alone aided by the fine texture of the wood and the extreme sharpness of the tools. All these processes involve considerable strain on the eye, and generally the eyesight of the *Gudigar* is known to fail early in life. The only flaw, if it can be called so, is the *Gudigar's* inferior and clumsy joinery but this belongs more to the region of the cabinet maker than the carver. The art of the carver does not seem to progress but remains at a standstill. This may be due to (1) the difficulty and tediousness of making intricate carvings, (2) the fact that the art is not taught but acquired by patient observation and imitation by the novice, and (3) want of proper guidance and teaching.

Viewed as an industry, sandalwood carving seems to occupy a very insignificant place. The common articles manufactured for the needs of

the Indian market are :—Combs, toilet and paint boxes, jewel boxes, fans, small images, shrines, and toys like horses, camels, elephants, lions and deer, etc., chessmen, and walking sticks. The articles turned out for Europeans are :—Playing card covers, inkstands, paper cutters, penracks, envelope boxes, book racks and walking sticks. The artistic creations are generally caskets, cabinets, jewel boxes, and writing desks. Sometimes artistic work is also done in the carving of images and mythological gods which are much valued and are much in demand. Another article worthy of note is the " Chamaro " made with a bunch of fine hair-like strips of sandalwood attached to a highly ornamental handle usually waved before the image of a Hindu deity. The artisans earn from Re. 1 to Rs. 2-4 a day. They are more often engaged in work of the coarser kind since it finds ready purchasers in the local markets. The producers are few in number ; variety of articles manufactured is limited and the market circumscribed. Some artisans receive advances and commission for fancy articles from public bodies, European visitors or residents.

The children of the *Gudigars* are taught to draw their beautiful scroll work, and designs on a slate at an early age. They should, however, be taught freehand drawing and sketching, and without departing from the pure oriental style be made capable of executing a greater variety and a wider range of objects of art.

While the delicacy and costliness of the wood render any extension of its use for industrial purposes impracticable, the same qualities make it peculiarly suitable for production of work of art. Any improvement then in the position of the craftsmen can only be achieved by the opening up of new markets for work of the highest artistic value. These would necessarily be sought for in those great cities of Europe and America where art is highly valued and rewarded. But if this object is to be attained Government assistance will be required for a short period.

The artisans are profligate, apathetic, indolent and of intemperate habits. If their work does not find a demand, they are prepared to starve rather than change their social position, their mode of life, and their craft customs. The number of good artists is extremely limited and the rule is carefully observed, that if a youth does not show natural aptitude no attempt is made to train him. Accordingly a large percentage of the sons of carvers take to other professions and do not learn their ancestral art. This will result sooner or later in the complete extinction or decay of the art. These considerations naturally narrow the possibility of any great expansion, the more so since no person outside this caste is ever admitted to the fraternity.

Wood Carving : Ordinary.—Wood carving in this Presidency may be divided into two if not three widely different styles as well as into one or two foreign styles. The Jain and Saracenic wood carving of Ahmedabad

and Gujarat generally is as distinct from the Chalukyan and Saracenic art of Khandesh and the Deccan Maratha country, as it is possible to imagine.

The dominant characteristic of the Jain art found in Ahmedabad is the trabeated style in wood. The outline, the light, grace and delicacy of this type of architecture has to be seen to be appreciated. Similar features are found in Nasik where the second great group of Bombay Presidency carvings, viz., that of Khandesh and the Deccan may be viewed as possessing both Hindu and Mahomedan influence. The special feature of Ahmedabad and Nasik wood carving however is its remarkable development in pillars, pannels, balconies, cornices and brackets. All these generally form balcony screens and window traceries in many respects unsurpassed for their beauty in any part of the world.

Wood carving as an indigenous art is carried on only in Bombay, Ahmedabad, Surat, Kanara and Bulsar. Statues, animals, wooden toys, etc., produced in the Belgaum districts and in Sawantiwadi can scarcely be called commercial works of art, but carving in Bombay is an important industry which is patronised by the rich. The industry is confined to large towns. In Kanara District the art is carried on in 4 or 5 towns. There are natural reasons why Kanara should be the seat of wood carving industry ; blackwood, ebony and sandalwood, the favourites of the Indian carver are found there in abundance. Ahmedabad for more than a century and a half a royal city and the residence of a wealthy court attracted to itself artists of every kind to minister to the luxury and needs of the Gujarat Kings ; the buildings they erected in their capital still testify to the skill and taste of the artists of the day.

From the beginning of the 16th century Surat was a great trading centre and a considerable sea port. Its carved wood work was famous when the English founded their factory there. Surat then found a great market in Europe.

Carving in teak wood is principally done in Surat and Ahmedabad. As a rule the work is done only in one kind of wood but sandalwood, blackwood and ebony are occasionally used in combination with ivory. Smart sandalwood boxes are very commonly decorated with borders of ivory, ebony and a species of inlaying known locally as " Sadeli ".

The tools used in every case are very primitive consisting chiefly of handless chisels and gouges. Sometimes crude types of lathes are also used.

Wood carving is to a great extent still a home industry. The designs in vogue in Surat are nearly all of the conventional floral variety. If the design is not a floral one, it is generally an intricate geometrical pattern. Work as a general rule is made to order and only occasionally are things kept for sale.

In Kanara and Surat wood carving is generally confined to sandalwood. In an account of Surat carving the "Surat" toys deserve a mention. These consist of models in wood of bullock carts, Nautch girls and elephants, etc., which are made by carpenters. They do not pretend to be works of art, but they owe much of their effect to their colouring. They are above the average toy in merit and are fairly cheap.

There is very little that is distinctive of Bombay carving; most of the persons employed in the industry are from Broach, Ahmedabad and Surat. There is not much demand for the Bombay blackwood furniture, and many of the Bombay carvers are employed in doing carving for furniture modelled on western lines. The Bombay workers are capable of doing anything according to order.

In the Belgaum district the carvers of Gokak make wooden models of men, animals, fruits, etc., which are then painted in different colours.

Though wood carving as an independent art is confined to the places already mentioned, yet in nearly every district the carpenters are able to decorate houses with ordinary geometrical patterns and in some cases their skill extends much further than this.

It is clear that although the trade is far from flourishing the persons engaged in it are for the most part fairly well off. This, however, is due to the fact that they are not as a rule carvers, pure and simple, but have other work to fall back upon when the demand for carving is slack. Want of good taste and originality are the most serious defects of the Bombay Presidency wood carving. A judicious use of the plain spaces would enhance the artistic value of the work as a whole. There is very little of variety in designs; the same designs are reproduced over and over again. If the Bombay carver is ever to find a large foreign demand for his products, his artistic sense must improve; he must cease to be the unintelligent imitator that he is at present and he must learn to work with greater rapidity. All other things being equal, the cheapness of Indian labour would give him an immense advantage over his brother craftsmen of other countries. It is futile to expect an ordinary carver to open an European trade for himself; and his only salvation will be if a man can be found with the necessary capital and enterprise to revive this ancient and decaying industry.

The points of reference may be answered as follows:—The artistic value entirely depends on the kind of article in question, quality of workmanship and the materials used. I may mention a wood carved screen made in Surat. It is perforated with geometrical designs. The intrinsic valuc of this article is Rs. 200. The artistic value is nearly five times the intrinsic value, which will work out to about Rs. 1,000. The trade is not in a prosperous condition except in furniture making. The market for the goods is mainly local, but at times extends to the neighbouring places. Since the industry essentially depends on manual labour and skilful hand work, no improvement in the method of manufacture can be

possibly suggested. Raw materials are locally available. Market for the finished articles is mainly local but sometimes also in places outside the Presidency. The craftsmen are at liberty to sell their goods directly to the purchaser but more often the goods are made to order. Economic condition of these craftsmen is fair. The workmen get only living wages not commensurate with the artistic nature of the work produced. The approximate wages earned are from Rs. 2 to 3 per day. Ordinary carpentry tools such as saw, chisels and planes, etc., are used. All the tools with the exception of saws are of local make. Since the beauty of the art essentially consists in its hand execution, no improvement in tools seems to be necessary or called for.

Ivory Carving.—Ivory is unquestionably a preeminent substance lending itself most readily to artistic treatment. It is produced from a variety of sources like the tusks of the walrus, the Narwhal and the hippopotamous and the teeth of these animals also furnish ivory. But the chief source of supply however is the tusk of the elephant, and this is plainly so in a country like India, where only elephants are found. It is unfortunate to find that no where does ivory carving occupy the pre-eminent position it might have been anticipated to hold in a country where ivory is well known and is abundantly worked up to an artistic degree for many centuries. Religious prohibitions and injunctions may have been largely responsible for this state of affairs. There are two well marked kinds of ivory, the African and Asiatic. African ivory is closer in grain, works harder, takes a good polish, and is not so liable to turn yellow as the Indian. A good deal of Mozambique and Zanzibar ivory finds its way to Bombay and is reexported to Europe under what is spoken of as the East Indian trade. From this African supply the Indian carvers draw their most prized ivory. There is therefore a vast difference between the Bombay work where mostly African ivory is used, and the work done in the rest of India like the Deccan, South India, Assam, and Burma.

Very great care, skill and judgment are required in cutting up or in carving ivory. The common products of manufacture made out of ivory are : combs, handles of penknives, carved images, and figures, billard balls, keys of pianoforte, etc. Ivory bangles are manufactured in many towns of the Presidency and the process may be described as follows :—A piece of ivory is taken, peeled and cleaned with a hatchet. It is then fixed to a wooden frame by being fastened at both ends. It is then turned with a shaft and is rounded with a sharp instrument. Next it is smoothed and is lined and brought round into shape with an instrument called Bacaki. The marked lines are then separated in layers and in a regular order are brought out bangles varying from the biggest to the smallest size. Finally the bangles are smoothened and polished with an implement called "*Kindho*". No doubt this method implies a great waste of material besides being awfully slow and crude. Nowadays as ivory is costly celluloid is used as

raw material for bangles. Celluloid bangles are greatly manufactured in the chief towns of Sind and other important towns of the Presidency.

The dyeing and colouring of ivory is an interesting process. From cream to any other colour we can have every variety of tint. Large ivory articles are built up from numerous small pieces of ivory joined together on a wood base. Since ivory has an extremely hard surface, and as it is close grained, it is an ideal material for use on the lathe provided the turner is clever and knows his business. In carving however it has to be treated very differently from wood and has to be rendered soft by artificial means temporarily while the work is being carried on but not permanently so as to alter the character of the material. This is done by wrapping the ivory in wet cloth for several days after which it can be cut with the softness of cheese or of wax rather than the brittleness of bone. Small drills are used to fret and perforate the design and very great care and skill are required in this work in consequence of the natural brittleness of ivory. The Sind carver when copying foreign designs restricts himself to the execution of purely conventional representations of birds and animals and sometimes he takes his ideas from foreign objects containing a higher order of work. Few patterns seem also to be known and reproduced from memory. The demand for ivory carving is very small at the present time and it is doubtful whether a workman can earn even a bare living ; but whether the poor demand is due to inferior work or whether inferior work is due to poor demand it is difficult to say or decide. Coloured or dyed ivory is sometimes produced in Hyderabad. Some of the work is also turned on the lathe. However the ivory worker's chief business is in plain armlets and any carving is mostly done in spare time. As already mentioned considerable trade is carried on in plain armlets and these are extensively used by women to cover their arms so as to look as though they were encased in ivory. The artistic quality of the work done here is not very high and does not go beyond a base imitation of a foreign object wanting in colour, expression and suggestion.

The industry on the whole is in a state of decay and will be extinct altogether if no timely succour is given.

The intrinsic value of a manufactured article compared with the artistic value depends on the nature of the manufactured article. For instance I was shown in Surat the busts of King George, the Maharaja of Kolhapur and the Gaikwad of Baroda done in ivory. The cost of ivory was only Rs. 3 while the artistic value was Rs. 75. On the other hand a bangle has not much artistic value.

The trade of bangle making is not very prosperous as the fashion is changing. The demand for its work is generally local and in surrounding villages.

As regards improvements power lathes may be employed instead of hand lathes.

CHAPTER XIV

Surat District

Surat is the home of the greatest number of art-crafts in the Bombay Presidency of which the most important are weaving of *kinkhabs* and other rich silks, sandalwood carving, manufacture of laces from gold and silver thread and embroidery work. The hand-weaving industry is carried on at Surat on the most extensive scale, and almost every home possesses a pit loom as its (many times) only piece of furniture. The looms are used not always as the means of earning a livelihood but very often for supplementing the income derived from labour in factories or work in the fields. The poor workmen may be seen seated at the loom the whole day long, weaving a fabric little knowing how far and where it will travel, or what fashionable halls it will decorate, or which prince or nobleman it will clothe. He knows only the local trader who has supplied him with raw material, viz. silk and gold thread and to whom the finished fabric is to be handed over on receiving a little wage for his labour. The busy house wife of Surat after attending to her numerous domestic and household duties, snatches an hour or two whenever she can to reel and warp the thread, or otherwise help her husband at the loom. So far as the working classes are concerned, Surat is a very poor district, and the loom is often the only means whereby the wolf of hunger is kept away from the doors. The emaciated and half-starved appearance of its artisans indicates beyond a shadow of doubt, to what sad plight these once prosperous people have been reduced, on account of the advent of machinery, and the flooding of the market with showy articles manufactured therefrom. If things go on like this it may not be surprising that 50 years hence many of the art-crafts of to-day, will, like the Dacca muslins, become a matter of history. I give below a statement showing the chief art-crafts of Surat together with the approximate number of persons engaged in each :—

Name of Art-craft.	Persons employed.	Names.	Persons.
Kinkhabs	300	Ivory articles	25
Hand Weaving	10,000	Gold and Silversmiths ..	690 (houses)
Lace work	2,000		
Embroidery work ..	10,000	Plaster and masonry work ..	75
Sandalwood carving ..	39 (houses)	Calico printing	6 (houses)
Wood work	735 (houses)	Enamelling work ..	15
Carpets	30	Gold and silver thread ..	20,000

As dependents I would give only 10 per cent. of the above, and those would be babies or invalids.

Kinkhab.—A full description of this art-craft has been given in Chapter IX. So far as Surat is concerned about 300 persons are engaged in this art-craft there. There are many more who know the craft, but have given it up for plain weaving in order to save themselves from starvation. This fact will show how this great national art is slowly but surely dying for want of patronage.

A *kinkhab* weaver earns on an average annas 12 to a rupee a day which is very meagre, considering the skill involved in the work. The poor artisans rarely get work throughout the year in this branch and this makes their life very hard.

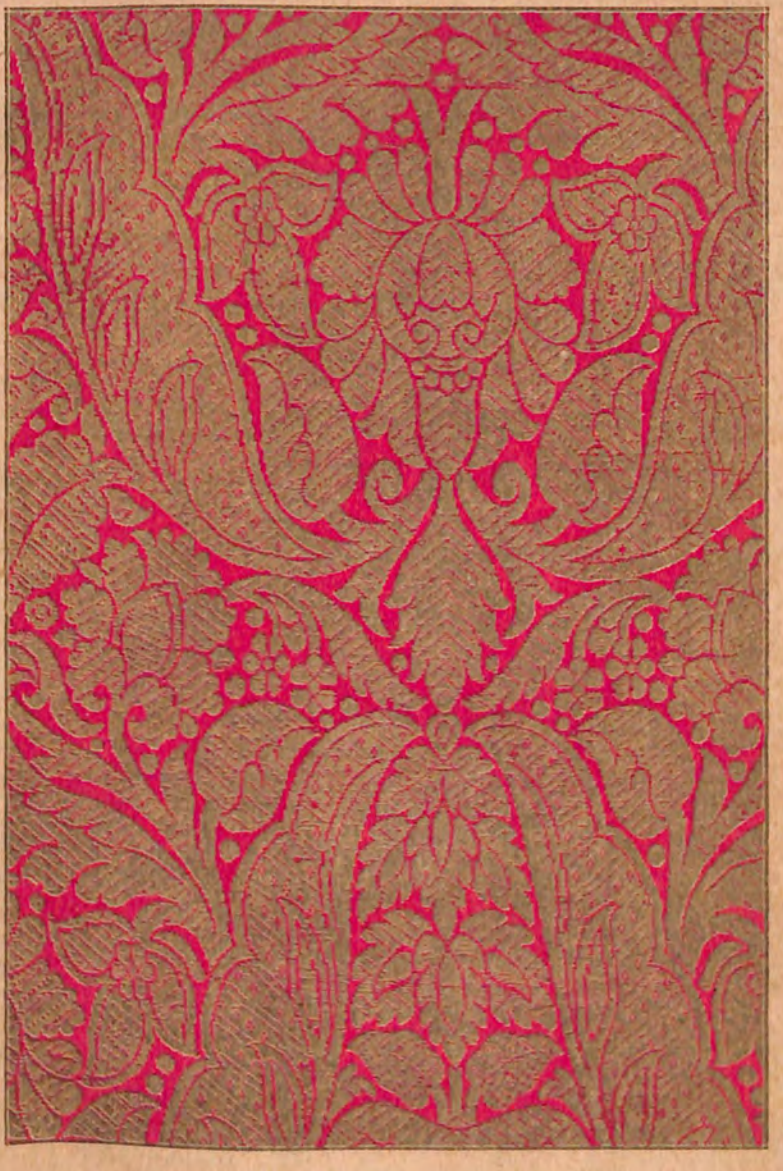
They are not in a position to buy the raw materials in silk, gold and silver thread, and thus they are dependant upon the middlemen who supply them with all the materials and lay out the orders. So the middlemen dictate their own terms and make good profits on the labour of the poor illiterate folk. I give below details of costs of some *kinkhab* cloth manufactured in Surat :—

	Rs.
Silk warp	55
Silk web	45
Gold thread	500
Labour for weaving 52 yards by ¾ yard cloth ..	100
	700
The merchant's profit	100
	800

The artistic value of such a cloth would be about Rs. 1,300. An ordinary *kinkhab* however costs about Rs. 8 per yard. If the material costs Rs. 5 then the labour is Rs. 2 the profit Re. 1, so the total cost is 8 per yard.

The middlemen or the merchants get silk from Bombay, Kashmir and Bangalore, China, Japan and France. Gold thread is got locally. The finished goods are sold locally and are exported to Bombay and other parts of India, and some find their way even to Great Britain, America, Persia, Afghanistan, and other foreign countries.

No amount of description would give the reader an exact idea of the artistic merit of the *kinkhab* work. The present day *kinkhabs* are not so pretty as those made fifty years back, which is a sure indication of the decay of the craft. Formerly, indigenous vegetable dyes were used to colour the silk, which were not only fast, but cool and soft. Nowadays they make use of aniline dyes which are cheap and save the artisans a lot of trouble.



Kinkhab made in Surat and Ahmedabad.

G. P. Z. P 1932

Some *kinkhabs* in the Prince of Wales Museum, dyed with indigenous colours, though 200 or 300 years old, yet look so fresh, that one might think they were made only yesterday.

The weavers have lost much of the artistic skill in designing. The present day work is a simple imitation of old designs repeated over and over again, or a copy of western wall paper designs. Nowadays, the weavers use cheaper and inferior quality of gold thread and also cheap imitation silk. This they use to meet aggressive foreign competition. The foreigners have simply flooded the Indian market with cheap imitation *kinkhab*, which when brand new, looks as good as Indian *kinkhabs*. To meet this competition, the poor weavers in a struggle for existance use not only cheap aniline dyes, but also inferior gold thread.

Subsidiaries of kinkhab.—These are the ornamented sarees, *palavs* for sarees, *molias*, *mulcats*, fancy *choli* cloths, fancy shawls, scarfs, arabian tickings, etc.

Sarees.—The number of concerns manufacturing sarees is about 250. They make them either from pure silk or silk mixed with cotton with gold and silver thread, with ornamented borders of various kinds. The *palavs* in many cases are woven plain with gorgeous gold threads. Sometimes these *palavs* are decorated with various geometrical designs and flowers. A large number of sarees is made in Surat. About 10 per cent. are gorgeous sarees of various colours with 2 or 2½ inches border of the *narli* (cocoanut) design and *anardani* (pomegranate) design. The colours of these sarees are bright and the usual colours employed are red, pink, yellow, gold, blue, green, purple, orange, etc. and various shades of these. The other kinds of sarees are of one of the above colours and have plain line designs, vertical or horizontal. There is a demand for this commodity hence the weavers get fair wages for the work they do. They earn about Rs. 1-8-0 a day on an average. The market is in Ahmedabad, Bombay, Poona, Baroda and the neighbouring places. Prepared goods are sold to merchants. These are manufactured both on the pit-looms and the power-looms. As regards the pit-loom workers their condition is very poor. Those who work on the power-loom can finish the work very much quicker. Some of those who possess power-looms have money, and employ other skilled men to work their power-looms.

There is a general complaint in all the art-crafts that the prices obtained are low and the wages earned are inadequate. Some complain about the duty on silk. They say that if it is reduced the merchants would be able to pay the weavers a little more than what they do at present.

The general economic condition of the weavers is poor.

Palavs.—The *palav* of a saree is generally woven as a part of it. *Palavs* are also, however, made separately of gold with mango or other floral designs in them. These *palavs* are meant to be stitched to old sarees.

Molias.—*Molias* are borders of the *choli* cloths. These vary from 1 inch to 2½ inches in breadth. They generally have for their back-ground one colour, usually of bright red, purple or crimson. They have ornamental designs of lines and flowers of gold, and silver thread. The usual borders are of *Kashikinar* (*Aujalar*), *Anardani* (Pomegranate), Almond and Mango designs.

Mulcats.—These are pieces for the breast portion in the *choli* cloth. These are made of gorgeous colours with gold and silver thread designs set as the Almond or Mango designs but on a larger scale than in *molias.*

The artistic value of good silk sarees, *palavs, molias* and *mulkats* with gold thread is nearly 40 to 60 per cent. more than the cost price. Sarees, *palavs* and *molias* are meant both for Bania and Deccani ladies. The market for the above is local, Ahmedabad, Bombay, Baroda and other places in India.

Shawls and scarfs.—These are made for European people, of pure silk having only a thin border of gold threads with knitted knotted frills at the ends.

Plain silk weaving.—*Gaji, shafas, mashrus,* shirtings, suitings, arabian tickings and *lungis* are all made of silk of various qualities, of artificial silk and mixed silk and are not on very artistic lines.

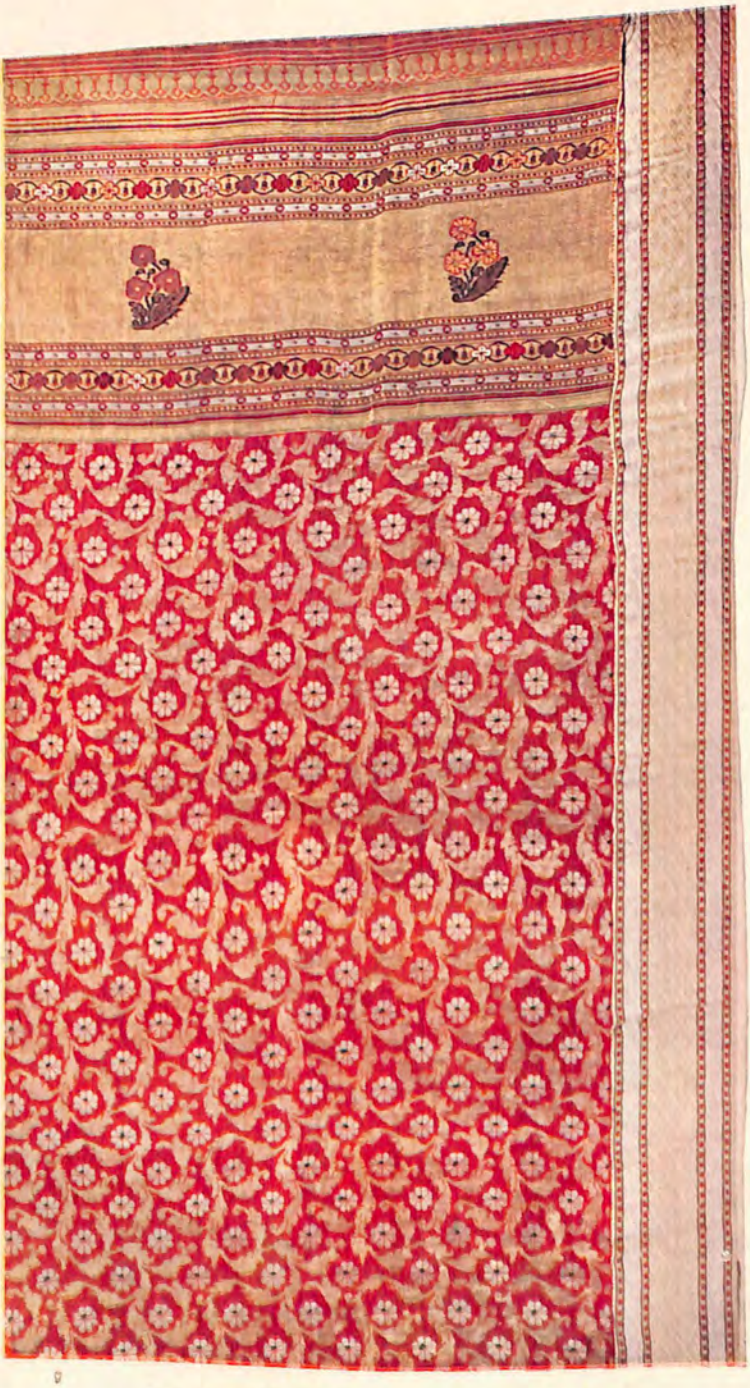
Gajis.—Plain silk satin cloth is termed *gaji.* About 3,000 persons are engaged in this work. This is the biggest branch of plain silk work in Surat, and there is a great demand for it. The weavers have taken to this particular branch, as it is a paying concern if they work hard. They easily earn one rupee a day. It is simple ordinary work having no artistic skill or beauty in it. The *bandhani* work is done on this cloth.

Shafas, mushrus, arabian tickings and lungis.—Are plain silk cloths woven from real and imitation silk. They have gold thread borders or lines. As a rule they are one-coloured with the exception of arabian ticking which bears a variety of colours with intermingling striped gold or silver thread lines.

Shafa workers with plain silk number about 300 and with mixed silk number about 1,400.

Plain silk *mashru* weavers are 300 in number and mixed and imitation silk weavers of *mashru* are 900.

There are about a thousand weavers working in each separate branch of shirting and suiting cloths. The number working in arabian ticking is about 1,200. These have a great demand but owing to competition many earn only about Re. 1 per day. In weaving *lungis* of plain silk 100 people are employed. The power-loom workers earn about 100 per cent. more than the pit-loom workers. The market for *shafas,* shirtings and suitings is all over India. The markets for arabian ticking and *lungis* are Singapore, Burma, Arabia, Persia, Africa and Bombay and other cities



Jari Dupetta made in Surat and Ahmedabad.

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in India. Their average earning is about Re. 1. The artistic value of pure silk and imitation silk *shafas*, *mashrus*, arabian ticking and *lungis* is about 10 to 30 per cent. above the intrinsic value.

Lace work.—Lace work is extensively done in Surat. In breadth it varies from half an inch to 3 inches. It is made from pure silk of one colour and also from mixtures of different coloured silks. It is also made of gold or silver thread or mixture of both and of late one finds they use coloured foreign glass beads of various colours. Besides the beads, *chaluk*, *tiki* and *kangri* are inserted therein into various kinds of designs. About two thousand people in Surat are engaged in manufacturing different kinds of laces.

Raw materials used are gold and silver thread and various kinds of silk. Silk is obtained from places previously mentioned. It may be of interest to mention here that on account of the competition in the market the merchants use Japanese silk for manufacturing the articles instead of the Chinese silk which was formerly used. *Chaluk*, *tiki* and *kangri*, etc., and gold thread are manufactured in Surat but the imitation gold or coloured beads which are inserted are imported from France or Germany. Some manufacturers have adopted new designs for high class people by using real gold and silver beads. Whilst for the ordinary people imitation beads are made use of.

There is a good demand for this kind of work in the Bombay market and other places. It is also sold in Surat, Ahmedabad, Kathiawar, the neighbouring towns in Gujarat, Poona, Karachi, Burma, etc. Goods are sold to local merchants and to intermediate brokers of Surat who export the same to the places mentioned above.

This craft is very elaborate and tedious and at times the work turned out is small in quantity. The artistic value may be 50 per cent. more than the intrinsic value. There is not the same demand as there was before on account of foreign imported laces, hence the economic condition of the workers is poor. They earn about 10 annas a day working very hard from morning to evening. Laces are manufactured by old style locally made small looms worked by feet. From enquiries it seems that the workers are used to these looms and it appears that they are not in want of any improved looms. To me it appeared that these people have to bend very much whilst working on these laces and this does a great deal of harm to their chests. I would certainly propose the use of up-to-date machines for lace work.

As regards designs they are generally in geometrical and curved patterns of various kinds consisting of lines, squares, triangles, circles, hexagons, octagons, etc.

Embroidery work.—There are about two hundred and fifty factories turning out embroidery work. Besides these, there are many people

who do this work at their own homes. The number engaged in this work would be about 15,000 in Surat which includes men and women. Even the rich and well-to-do ladies of the place do embroidery work in their spare time.

It may not be out of place to mention that this industry is not confined to the town of Surat proper only but is also carried on in villages within a radius of ten miles.

The materials necessary for embroidery work are as follows :—Various coloured silks, gold and silver thread, *chaluks*, *salmas*, *khanaris*, *tikis*, *mokus* (coarse flat wire of gold or silver), *badla* (fine flat wire of gold or silver). Most of these are manufactured locally, whilst velvet which is often necessary for separate bordered embroideries is obtained from Bombay. They embroider sarees, *polkas*, *jackets*, caps, cuffs, collars, bands, coats and trousers of various sorts used for marriages and for theatrical purposes. A variety of saree borders is made on narrow strips of velvet, generally black or purple, with coloured silk, and gold thread.

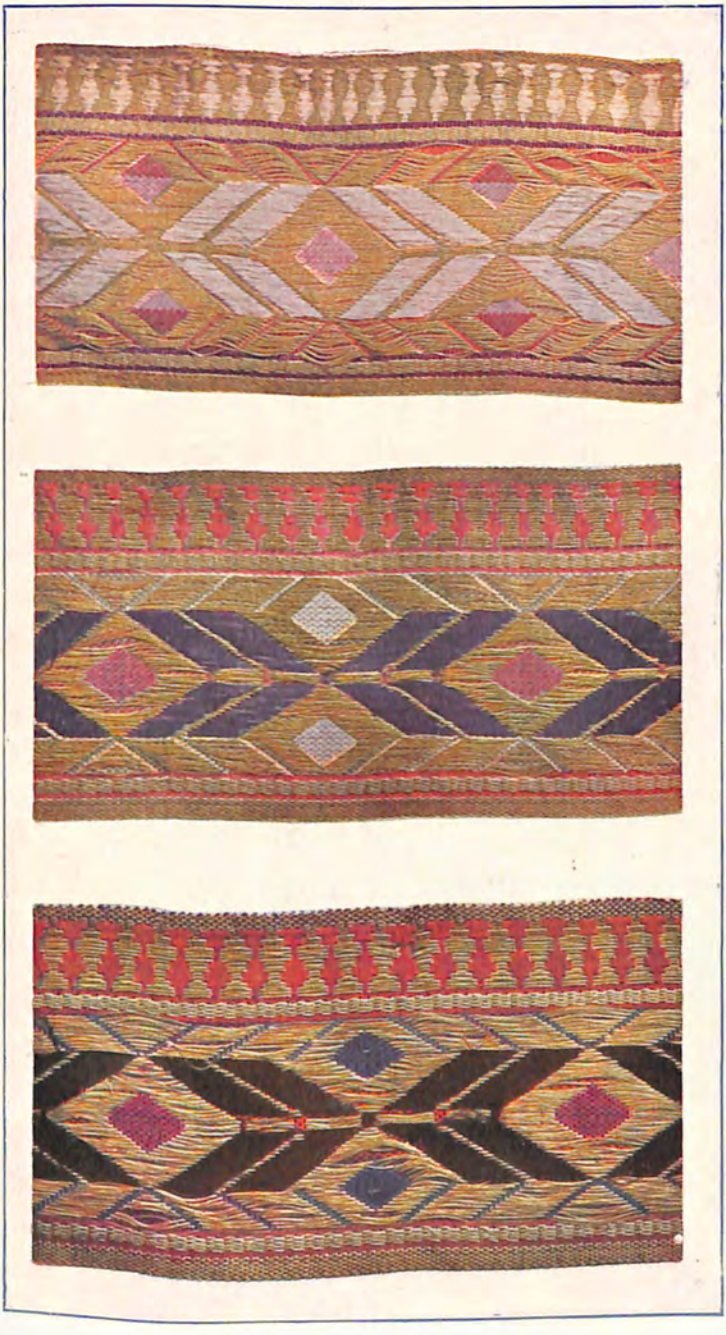
The market for these finished articles is just the same as the market for lace work. The marketing is in the hands of the local merchants.

The economic condition of these people is far better than that of the handloom workers. As embroidery is generally an article of luxury, the consumers do not mind paying handsomely for the work. The average earning of a skilful man is about one rupee to one rupee four annas, and the earning of a woman working in her own home is about eight to ten annas only, as women do this work along with their household duties and do not mind receiving less payment from the merchant. The above payments are only for commercial work, but for artistic work they earn from rupees one and half to two per day.

The method of working is on a stretcher in the ancient style. The stretcher is placed on stools or wooden boxes, while the worker sits on the ground and does the embroidery work. In my opinion this method is injurious to the eye.

Needles and thread are the only implements used for embroidery work. But at present they also use Singer Sewing Embroidery Machines and also small hand embroidery machines in preparing "*Ari*" and "*Bharat*" work, on sarees of cotton and silk with gold and silver thread which is the present fashion.

The designs which are used in embroidery work are generally running designs of flowers and leaves, birds, fruits, animals, and butterflies. These designs are generally repeated, and I suggest (as for *kinkhab*) artists should be engaged by Government to draw out suitable patterns for embroidery work. The defects of the designs are as follows :— Broken curves are very often seen ; leaves are not properly joined to the stems. Very often the main stem is seen to be thinner as compared with



Sari borders made in Surat.

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the stem of the leaf. Appropriate materials are not used in their proper places. They copy birds and butterfly designs but being poor in drawing, they do so badly. At times, figures, flowers and leaves are disfigured by the heaviness of the materials used and for want of proportion. There is a great field here for an expert artist to improve this industry by giving demonstrations in proportions and drawing and colour.

Gold thread caps.—In this line there are about one thousand Borah ladies who only do knitting work on caps of Borahs with gold thread, and this is a great home industry. The cost of a cap is Rs. 3 to Rs. 4. The colour of the cap is generally black or white with fine gold thread designs all over. The women earn about eight annas a day. This is often done not as a profession but as a pastime and for household use.

I should give 15 per cent. more on the cost price as the artistic value of the embroidery work turned out at Surat, as it is based on commercial lines. But I also would give 50 per cent. more for very artistic work.

Bhandani work.—The process of *bhandani* work is described in detail in the section dealing with Ahmedabad. There are about 500 persons (mostly women) both Hindus and Muslims, who do this monotonous work. Handkerchiefs, sarees, bodices, petticoats, turbans, pyjamas, etc., are some of the chief articles made out of *bhandani* cloth. A knotted silk saree is sold for Rs. 50. The cost works out as follows :—

	Rs.
Plain white silk cloth 5 yards long ..	30
For knotting	10
For dyeing	4
For glazing	2
For profit	4
	50

The *bhandani* articles are sold locally, and in many parts of India as far as Burmah and Singapore. The merchants buy the goods from the artisans and sell them in retail in many parts of India. The raw material is got locally. The art-craft supports about 500 people as shown in the following table :—

	Rs.
Number of draughtsmen (*chittarwallas*) ..	50
Number of knotters (*bhandanis*)	300
Number of dyers (*rangwallas*)	100
Number of glazers (*kandiwallas*)	50
	500

The average earning of a woman who is usually a mother is As. 8 a day. The glazer earns about Rs. 2 a day, but his work is very arduous. Dyers (who are mostly *kunbhis*) earn about a rupee a day.

The industry is not in a thriving condition. The designing (or knotting) done is too crude and stereotyped to command good prices. The sarees should bear new and fashionable designs which would appeal to the cultured taste of the present day ladies, who are now going in for fabrics imported from Japan and other foreign countries.

Chippa work or Calico Printing.—As *chippa work* or calico printing is carried on extensively in Ahmedabad, the process of *chippa work*, description of designs, a study of the tools, etc. will be dealt with in detail in the chapter on Ahmedabad. Ahmedabad is the home of *chippa work*, whereas in Surat about 10 persons do this work. The artisans get German dyes from Bombay, the wooden stamps from Ahmedabad, and cloth from customers. The finished goods are sold locally to customers. Their only stocks in trade are the wooden stamps and colour. A workman working for about 8 hours a day earns about Re. 1 a day, but as they have no regular work their average earning comes to about As. 12 a day. I saw about 30 or 40 varieties of designs, but none of them appealed to me. However, the artistic value may be estimated at 25 per cent. more than the intrinsic value. There is plenty of room for improvement. A greater variety of designs and a wide publicity would create a greater demand for the *chippa* articles and thus give work to the Surat artisans throughout the year.

Carpet weaving.—In India, particularly in the Bombay Presidency, the carpet industry is at present in a dying condition for the following reasons :—

(1) Want of patronage ;

(2) Want of publicity of the manufactured article ;

(3) Competition with cheap and fancy mill-manufactured articles of the same utility, such as rugs, dhurries, stamping on canvas and *khadar*.

There is only one establishment in Surat which was and is well-known for its carpet manufacture in India as well as in England. This place is known as the Mahajan Home Hindu Orphanage, which was originally started during the great famine of Gujarat with the idea of saving the starving population of Surat and the surrounding districts.

When I visited the institution about twenty boys were working in the carpet department of this institution. This institution is well-known for its carpet making. It has manufactured a great many carpets for the public. It has also manufactured carpets for King Edward VII and the Royal Family of England. The late Sir Ratan Tata ordered this orphanage to manufacture carpets for him of the exact pattern of the famous Ardebil carpets. One of the smaller carpets can be seen in the collection of Sir Ratan Tata in the Prince of Wales Museum, Bombay.

Carpet made in Surat, Ahmedabad and different Jails.

G. P. Z. P. 1932.

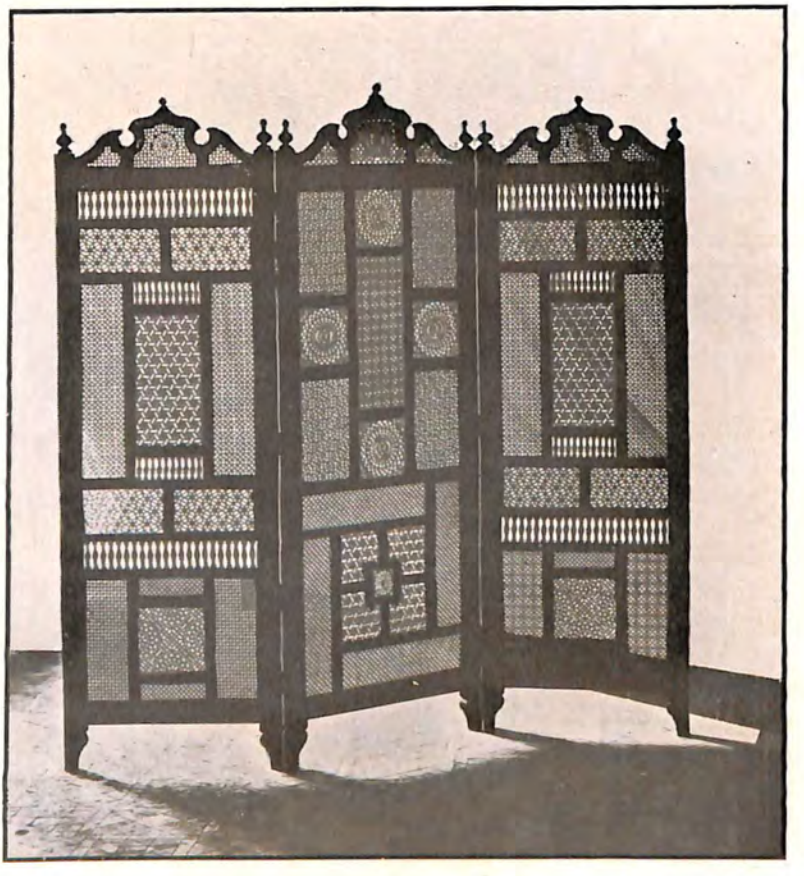


Plate No. 9. Wood Carving Work carried out at Ahmedabad and Surat.

G. P. Z. P. 1931.

The long beam on which this carpet was made can yet be seen in this institution. Most of the manufacturers dye their own wool with aniline dyes as they are cheaper and less troublesome. It is gratifying to learn that this orphanage yet dyes the wool with vegetable dyes of indigenous make.

The wool used in the manufacture of carpets is brought from Bombay. The price of these carpets is about rupees two per square foot, or higher according to the quality of the work required. The carpets are generally made to order. A few years back the looms were kept busy. But sad to say at present, many of the looms are idle for want of demand. So this famous institution has greatly suffered in this particular branch, where it had once made a name for itself. The artistic value for the best work may be placed at 50 to 75 per cent. above the intrinsic value.

Wood Carving.—In wood carving are included the following :—

(1) Artistic furniture making ;

(2) Carving and embossing in wood ; and

(3) Other artistic carpentry work.

There are about 225 people engaged in this work in Surat. The carpenters of Surat are well-known for their artistic work. Many of these carpenters have emigrated to Bombay where they have found employment in big furniture making firms. At Surat they do not get enough work to make a living. I was fortunate enough to have seen some carved screens, carved photo frames, chairs, cupboards, etc. One can see in houses old beautiful carved brackets, pillars and beams, which all go to show the artistic talents of these carpenters. But owing to want of demand, they, at present, manufacture simple articles for every-day use in which they earn about rupees 1-8 to rupees two per day. For more artistic work they are paid rupees three to rupees four per day. These very men, when having no artistic work to do, take to simple carpentry such as ordinary furniture work. Very few of these do the work on their own account, for want of funds to buy raw materials, and secondly for want of a ready market for the manufactured articles.

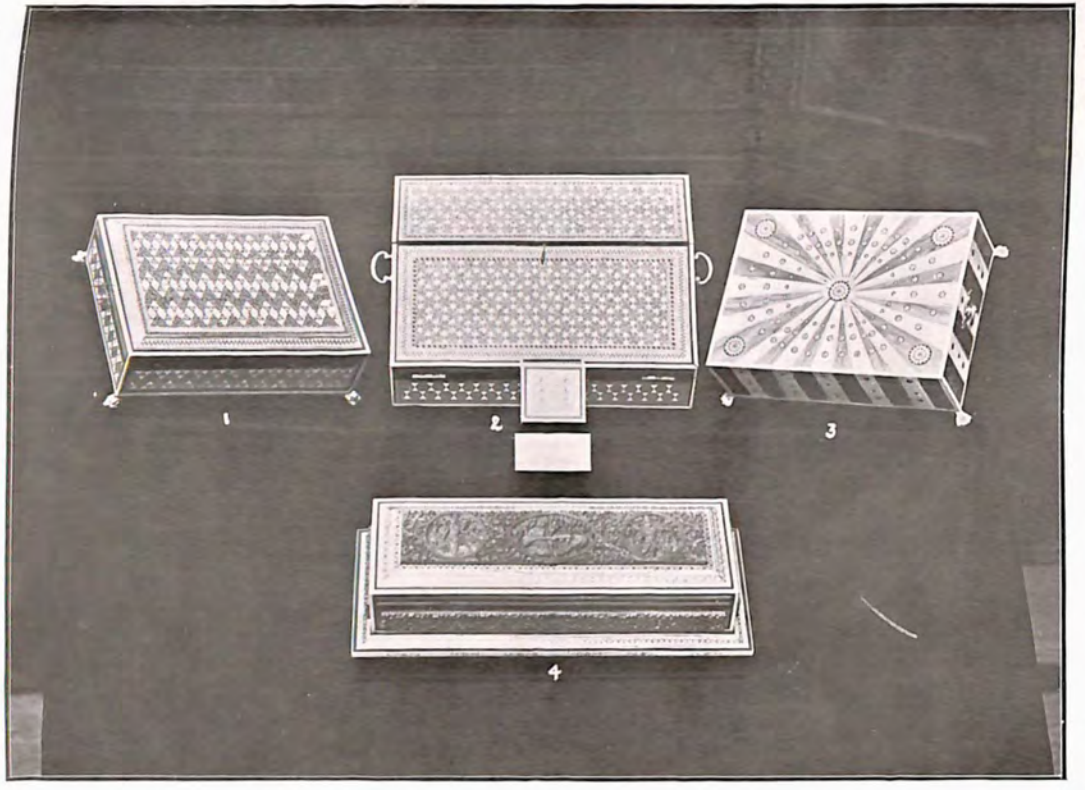
Sandalwood carving and inlaid work.—Very artistic sandalwood carving is done at Surat. The fame has travelled not only all over India, but to Europe also. There is not a high official who has visited Surat and has not admired and given high testimonials to this artcraft. They advise many friends of theirs to take with them as memento a carved sandalwood box to England. At the same time to Viceroys, Governors and other high officials on retirement the people show their gratitude by giving addresses enclosed in beautiful carved sandalwood caskets. These caskets are not only admired in India, but also in foreign countries.

In Surat there are about twenty persons who know this art of sandalwood carving and inlaid work. But 50 per cent. of them are not following this trade at present for the same reasons as given under carpet weaving. Amongst the sandalwood carvers in Surat one will find that there exists no limitation of caste. One can find *Parsis*, *Canchis* (oil pressers), *Khumbars* (potters) and *Kachies* (fruit cultivators) as sandalwood carvers. These men are known in the trade as *Pettigares*.

One Chunilal Mancharam Pettigara is one of the finest and oldest sandalwood workers. He has obtained many medals for his work and when I visited him he had got orders from the Collectors of Panch Mahals and other places. He earns about hundred to hundred and fifty rupees per month. Three generations of his have been in this line. He has got a nephew, whom he has trained in this art and he too is a very smart young man. I inspected more than two dozen beautiful specimens of his work, such as jewel boxes, writing boxes, presentation boxes, trinket boxes, cigar boxes, caskets, writing pads, etc. I should like to describe one of his jewel boxes. This box measures 14" × 10" × 6". The designs on this box are well and proportionately drawn, and very artistically and delicately carved. On the lid the central piece has the carving of " Samudra Manthan " surrounded by elaborate carving of running design of leaves and flowers, finished with narrow sloping borders, with another running design. While on the four sides of this box the history of Ramayana, the great Hindu epic, is depicted in figures, and as usual has the intricate gorgeous designs of leaves and flowers. The beauty of this carving is that the overlapping of one stem against another is very delicately carved, without breaking a single stem of the leaf. The artist has done utmost justice to the leaves, flowers and figures. From enquiry I learnt that the designs of the figures were not purely his own product but were copies of some litho prints from the Raja Ravi Varma Press and from the drawings of other artists of Bombay. This box has got fourteen small compartments for depositing jewels. The price he quoted for this magnificent box was only Rs. 125. If I were a purchaser for the same and if I haggled about the price I am quite sure he would have consented to part with it for rupees hundred only. The price of the materials used in the box must be about Rs. 20. He took one month for completing this box. So his daily wages work out at rupees two and annas eight. I would place the artistic value of the box at Rs. 250.

The other box he showed me was 9" × 6" × 2½" with carving of the Ram Panchiatan group of six figures carved all over with floral designing, the value of which he quoted Rs. 20 only. He took ten days to make this box—so his average earning on it was only rupee one annas eight per day. I would place the artistic value of the box at Rs. 50 to Rs. 60.

G. P. Z. P. 1931. Plate No. 5. Sandal Wood Carving Work carried out at Surat.



LIBRARY OF THE

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No. 1. Jewel Box Inlaid Work.
No. 2. Writing Desk Inlaid Work
No. 3. Jewel Box Inlaid Work.
No. 4. Presentation Casket for a Public Address Inlaid Work and Carving.

Plate No. 6. Inlaid Work carried out at Surat.

Besides this he also does the inlaid work. This art is now dying out, and something must be done to preserve it. The method of making these boxes is very interesting. It is not an art of as great skill as the sandalwood carving. It is to a certain extent mechanical. They cut long bits of lead, ivory black and red wood to the length of 2 feet and ¼ inch in breadth. They bind these together with glue in the shape of hexagons and octagons. When dry, these are cut into thin slices which are formed into triangles, squares, hexagons and diamonds. Then they are placed in such a manner as to form intricate geometrical designs. These are again outlined by lines of lead, ivory, and black and red wood. Sometimes a carved sandalwood design is placed in the centre of the box whilst these inlaid designs are on the sides.

An artisan earns four to five hundred rupees per year, that is when he is lucky to sell off all his goods.

The raw materials such as ivory and blackwood are obtained from Bombay. The redwood is very difficult to obtain now in Bombay, so sometimes they do away with the redwood designs, They particularly requested me to move Government to obtain the same for them.

The market for the finished goods is in Bombay ; orders from out stations are also received.

One of the implements used for this kind of work is the ordinary saw. They said they would be pleased to get a better type of saw from England. With the exception of this the rest of the tools are locally manufactured. The artistic value of an inlaid box is 200-300 per cent. above the intrinsic value. Patronage and publicity only can save this art.

Ivory and Tortoise Shell Work.—The number of workers in ivory and tortoise shell in Surat is about fifty. The work done by these artisans chiefly consists of making of bangles, buttons, rings, combs, stick handles, ear ornaments, and chains, etc.

No great skill in design and workmanship is displayed in manufacturing these articles, the reason being that very few people go in for the artistic work. The economic condition of these workers is good, as there is ready local demand for their articles. In my opinion, the wage earned by these people is pretty fair.

The ivory and tortoise shells are purchased from the merchants of Bombay. The price of the latter commodity has gone very high. there being a great demand for it in the London market. The workers therefore do not always find it profitable to make articles out of it. As artistic value I should give only 5 per cent. above the intrinsic value as there is nothing artistic about the articles. These articles are manufactured on the common hand lathe, which gives sufficient output

to meet the present demand. But if times improve they might have to introduce lathes worked by power (electricity) to meet the demand. The demand is local.

Gold and Silver Smiths.—The Indian's habit of hoarding his wealth in precious metals is notorious. It is only the city man who puts his money in banks or in securities. The villager or the illiterate worker of the town has only one method of investing his wealth, and that is in ornaments. Hence the goldsmiths and silversmiths flourish in every village and town of this land. In Surat alone there are some 690 houses of goldsmiths. A good worker earns on an average from a rupee to a rupee and a half per day. Their economic condition is fairly good. Very few of them are in debt. They manufacture to order only, and have not therefore to keep a stock of the metal. But a few work for the merchants who have shops in the bazar. It is usually the customer who brings the metal with him in the shape of coins or bars. Bar metal is bought from Assayer (choksi) who obtains it from large dealers in Bombay.

The names of the principal kinds of ornaments and jewellery made in Surat are ear-rings, nose-rings, necklaces, armlets, bracelets, bangles, finger-rings, anklets and toe rings. Several articles are also made for decorating the gods and idols, and for assisting the rich in the performance of religious ceremonies. Certain articles used on marriage and other festive occasions such as *attardani* (scent bottle), *gulabdani* (rose water sprinkler), *pandan* (betel leaf box) and *fuldan* (flower pot) are also made of silver.

The implements of the goldsmith shop are very few and mostly of the primitive type. The workmanship on the whole is a bit rough and unfinished but some of the *sonars* can turn out very good work according to the demand.

In this connection a special mention must be made of one Chunilal Vanilal Chitania whose workmanship is highly artistic and he may be safely considered the best man in the line in Surat.

I would add 10 per cent. to the intrinsic value of the articles for the art displayed therein.

Enamelling.—There are about fifteen persons who do enamelling on gold and silver in Surat.

They make buttons, pendants and various other enamel articles. One Chunilal Vanilal Chitania and his brother-in-law do excellent enamelling work and they get orders from places as far off as Bombay, Calcutta, Baroda. They have got a branch office in Bombay.

The average earning of artisans in this line is Rs. 2 to Rs. 3 per day. Hence they are better off than most of the other artisans and are seldom in debt. Their work however deserves to be more widely appreciated

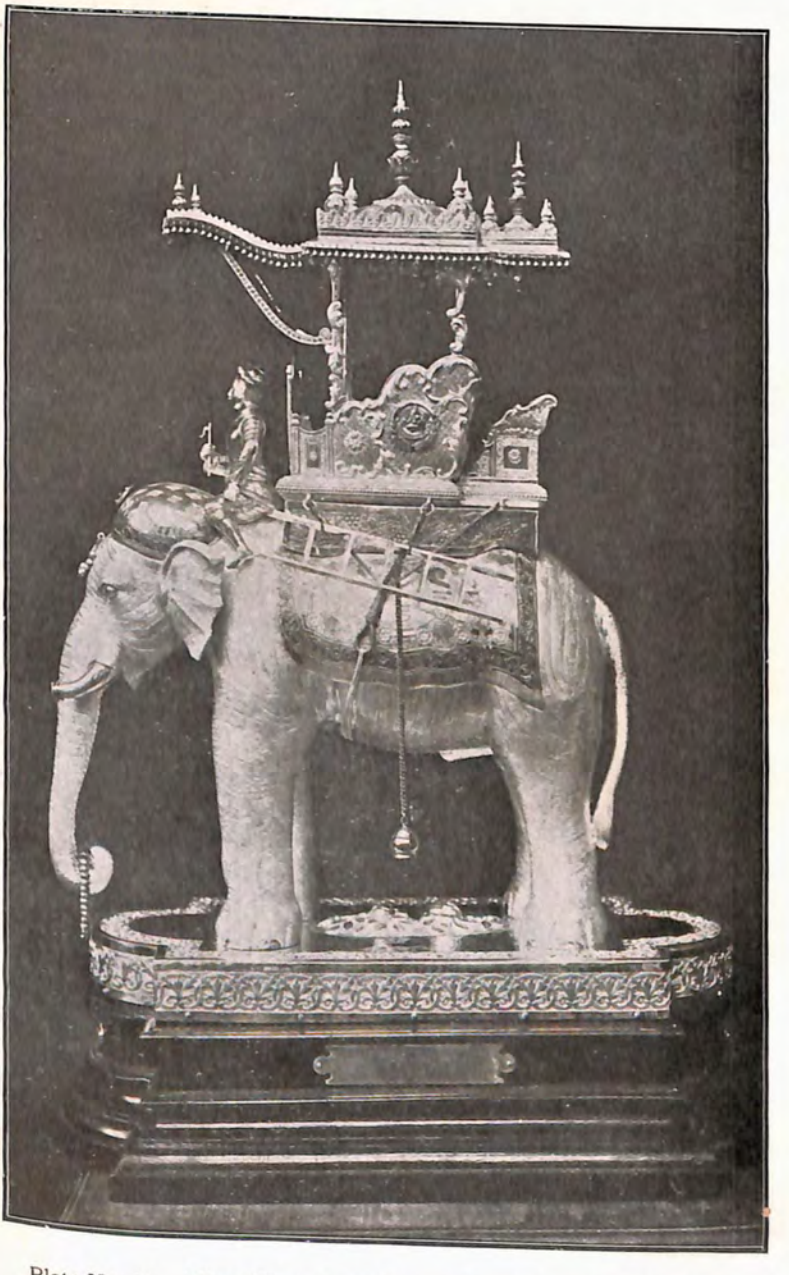

Plate No. 10. Silver Work carried out at Poona, Surat and Bombay.

G. P. Z. P. 1931.

than at present. Like most other artisans in India these people, also, work out Western designs of dubious artistic value, instead of sticking to their own national designs. I have impresssed on them not to give up national designs and colour. The artistic value is about 25 per cent. above the intrinsic value. If these people have an up-to-date furnace, I think they would be able to do quick and better work. The enamelling work of Surat wants publicity as they are doing fairly good artistic work.

Plasterwork.—There are about 25 artistic workers in plaster and about 50 in masonry.

The average wage earned by a worker in plaster is Rs. 1-4-0 to Rs. 2 per day. Their economic condition is on the whole good, very few of them being in debt.

The masons of Surat mostly do ordinary work, although they have the ability to do artistic work. But they do not get enough work of the latter kind. The austere simplicity of Western architecture has displaced the florid and picturesque style of national architecture. So that until our people go back to their own national architecture which is in no way inferior to the imported and hybrid style now prevailing, the masons of Surat will go on turning out ordinary work only. In plaster work they generally do cornices and mouldering for house decoration. The artistic value may be 10 per cent. above the intrinsic value. The designs are generally copies of Western ideas.

The masons on an average earn a rupee and eight annas a day. Their economic condition is fairly good. Only about ten per cent. of them are in debt to the *sowcar*.

Gold and silver thread manufacture.—Surat is the home of the gold and silver thread industry in the Bombay Presidency. No less than some 20,000 persons are engaged in this industry. For details the reader is referred to Chapter VI.

Bulsar

Artistic and ordinary furniture.—Bulsar is a well-known place in Gujarat for its artistic furniture. There is a workshop here owned by Mr. Devji Kanji. He has under him carpenters who are experts in their line. The number of workmen in the workshop depends upon the orders but there are about 50 men who are permanent. They make ornamented chairs, tables, cupboards, safes and various other pieces of household furniture. The carpenters have a skill for artistic work; their taste is classic. They also do good carving. A carpenter earns Rs. 2 to Rs. 2-8-0 a day and is quite happy.

Besides about 100 carpenters who do artistic work there are nearly 300 other carpenters who make ordinary furniture for people of limited

means. They also undertake house-building work. There are many reasons which have contributed to make Bulsar a great centre for carpentry. These are (*a*) teakwood is obtained from Dahrampur, Vasvada State, Dowg, Dhanu and Manur and thus they save much of the Railway freight, which carpenters in other places have to pay; (*b*) orders are received from Rajas, and the patronage from such high personages gives a great impetus to the industry; (*c*) the living is cheap and the carpenters who are content with Rs. 2 to Rs. 2-8-0 in Bulsar would not be satisfied with Rs. 5 in Bombay. It is very pleasing to note that artistic furniture making is flourishing here day by day and the workmen are quite content and happy.

Gold and silver smiths.—There are about 75 houses with 150 to 200 gold and silver smiths in Bulsar. Amongst these there are about 25 good workmen. About 50 goldsmiths are not in debt, but others are, as most of them work for merchants. The workmanship is just the same as at Surat.

Enamelling on silver.—There is one goldsmith who does fairly good enamelling. He has made a country furnace. If he had an English furnace, he would be doing better work.

Embroidery.—There are about 100 women who do good silk and gold embroidery and some of them do painting on silk.

Weaving.—There are about 150–200 ordinary weavers who weave mostly *sarees*.

Broach

Weaving.—About 1,000 persons are doing ordinary weaving of *sarees* and *gagrapat* for the Hindoos. Market is local. Raw material is obtained locally.

Gold and silver smiths.—About 100–125 gold and silver smiths are engaged in Broach in making mostly ordinary ornaments. There are however 25 goldsmiths who do good work for the rich people. There seems to be a good demand in this craft in Broach.

Padded Quilts.—There are about 20 persons who are engaged in making padded quilts. One Haji Nabubhai Hussainbhai is an expert in this art.

He makes plain quilts, $5\frac{1}{2}' \times 7\frac{1}{2}'$, for Rs. 10 each.

Cotton padded quilts, $5\frac{1}{2}' \times 7\frac{1}{2}'$, for Rs. 13 each are sold by him.

Imitation silk padded quilts, $5\frac{1}{2}' \times 7\frac{1}{2}'$, for Rs. 17 to Rs. 20 each.

Silk padded quilt with gold, $5\frac{1}{2}' \quad 7\frac{1}{2}'$, for Rs. 75 to 100 each.

There is a great local demand for the padded quilts. If there is a greater publicity, then the demand will increase greatly. Market is local and in Bombay.

CHAPTER XV

Ahmedabad District

Many art-crafts, like *kinkhabs*, lace work of gold and silver thread, *morias*, *mulkets*, carpet making, silk weaving, calico printing, *bandani* (knot tying work), ivory carving, gold and silver jewellery, embroidery, wood and stone carving etc. are carried on by thousands of people in Ahmedabad city and district. The town of Ahmedabad is the chief centre. Dholera, Anihaji Bhimji, Nani Vavdi and Khas are some of the minor centres of art-crafts.

Embroidery.—There are nearly two hundred artisans who make embroidery. Besides these, there are women in almost every household who do this work at home in their leisure hours. They obtain the raw material for the embroidery, i.e. velvet and silk from Bombay and gold and silver thread from Surat. They embroider jackets, caps, *polkas*, cuffs, *sarees*, saree-bands, coats, trousers and pyjamas. Different kinds of *saree* borders are made on narrow strips of velvet, generally black or purple, with coloured silk and also a mixture of gold thread. The embroidered articles are ordered by merchants who find a sale for them in Gujarat and other parts of India.

A workman earns about Rs. 1-8-0 to Rs. 2 a day. I consider this wage rather poor. They work about twelve hours a day, and the renumeration is out of proportion to the artistic work they produce. The workmen themselves are not aware of the artistic value of their work and are quite content with the poor wage, for their needs are few. The workmen are not in debt and generally their economic condition is satisfactory. They receive the silk thread from the merchants and return the finished articles for which they get their wage. At times they do work on their own account buying the raw material from, and selling the finished article to, the merchants.

The intrinsic value of an embroidered article differs with the design and quality of the materials used. As such, it is not possible to give the exact intrinsic value of an embroidered piece. If the intrinsic value of the article is Rs. 5, its artistic value may be from 50 per cent. to 100 per cent. above the intrinsic value.

The comparative prosperity of the trade is very fair and I do not think Government need look after this industry with the exception of the supply of designs and opening a Design school. I suggest that the various designs may be drawn or printed and that they should be supplied to the artisans with instructions as to materials which should be used for any particular embroidery, so as to avoid heaviness in the

design. Besides the special Design school training should also be given in the ordinary girls' schools.

Apart from the kind of embroidery described, there is another kind of work known as *bharat* work which is done on the *sarees* and *chindsis*. There are about 10,000 women doing this work in Ahmedabad. There is no outside market for these goods which are mostly made to meet the local demand. The artistic value of this work is about 200 per cent. above the intrinsic value.

Kinkhab.—In Ahmedabad there are nearly 200 families engaged in weaving *kinkhab*. Formerly there were more than 2,000 families doing this work. From this it is clear that the art of weaving *kinkhab* is decaying. The causes of it and the remedies to arrest the decay will be dealt with later on. There are two or three looms in each house and the members of the household or the family do this work. There are no regular hours of work. If there is a good demand they work hard ; if not, they remain idle. On an average they work about 8 to 10 hours a day. Each one earns between 12 annas and a rupee a day on an average. Formerly a *kinkhab* weaver used to earn more than Rs. 1-8-0 a day. The wages are very meagre considering the labour and skill involved in the work.

The weavers get the silk from the local merchants who import it from Bombay. Silk is imported into India from Japan and China. Silk is also got from Kashmir and Bangalore. Gold thread used is of local and Surat manufacture. As a rule the weavers are supplied with gold thread and silk when orders are placed for *kinkhab*. The weavers get just a bare living wage for their artistic work. Mostly they are indebted to merchants who lend them money at a heavy rate of interest and who dictate their own terms and buy the *kinkhab* just at the intrinsic value. Only a few weavers buy the raw material and produce and sell the *kinkhab* on their own either locally or to foreign markets.

The design and workmanship are the same as those of the Surat produce. The cost price of a yard of *kinkhab* is from Rs. 10 to Rs. 75.

I have said before, that the ancient art of *kinkhab* weaving is decaying in Ahmedabad. At the present rate of decline, if the Government does not arrest the decay of the national craft in the course of another 50 years, the art of weaving *kinkhab* will be a forgotten art. Most of the *kinkhab* weavers have taken either to ordinary weaving or have joined the mills where they get good wages and work throughout the year. The few who have stuck to their ancient craft, have lost the artistic taste which was displayed by their ancestors. Poverty and want is killing the initiative in them, and that is the reason why the present-day *kinkhabs* are not so rich in design and workmanship as formerly.

The intrinsic and artistic values may be classified as follows. In an article the intrinsic value of which is Rs. 10 the artistic value may be estimated at 75 to 100 per cent. extra.

I would make the following suggestions to Government to keep alive, if not revive, this ancient national art-craft of Ahmedabad: (*a*) The duty on imported silk for *kinkhabs* should be reduced. (*b*) Weavers have lost their artistic skill in designing; to remedy this it would be advisable for Government to appoint special artists to draw designs and sell them to the weavers at a nominal price. Different kinds of ready made designs would not only make easy their work, but would bestow the charm of variety on their work. (*c*) Loans should be given to the weavers at a low rate of interest on easy terms of repayment. (*d*) Government would do well to establish a Show-room in Bombay and exhibit the *kinkhabs*. By this publicity, there would be greater demand not only from the Indians but also from the hundreds of sight-seers who visit India from foreign countries and pass through Bombay.

Allied Crafts.—There are other art crafts which are intimately connected with *kinkhab*, viz., *mulkats*, *molias* and tape braid, etc. *Kinkhabs* are used for making *cholis*. *Mulkats* are pieces for the breast portion of the *choli* cloth. *Molias* are borders of the *choli* cloth.

There are nearly 100 families engaged in this craft. Formerly when the industry was flourishing, more than 1,500 families, that means more than 3,000 workers, were engaged in the craft. A good workman earns from 12 annas to Rs. 1-8-0 a day. Raw material is brought from Ahmedabad and the finished goods are sold locally and round about Kathiawar, Panch Mahals and Baroda. The workers are almost all in debt. Merchants lend them money at exorbitant rates of interest, and in return take the finished goods. In general, there is a depression in these crafts. The hand workers are losing their customers to mills. The craftsmen should be supplied new and modern designs to enable them to cater for changed tastes of women and attract new customers.

Mulias.—*Mulias* are borders of *choli* cloth. These vary from one inch to 2½ inches in breadth. They generally have for their background one colour, usually of bright red, purple or crimson. They have as their designs ornamental figures of flowers of gold and silver thread. The usual borders are of *Kashikinar* (*Anardani*) (pomegranate), Almond and Mango designs.

Mulkats.—*Mulkats* are pieces for the breast portion in the *choli* cloth. These are made of gorgeous colours with gold and silver thread designs which are on a larger scale than in *molias*.

Silk Sarees.—As a subsidiary of *kinkhab*, we are here concerned with silk *sarees* interwoven with gold and silver thread. The *sarees* are made of either pure silk or silk mixed with cotton, with rich embroidery of gold or

silver threads. As a rule the body of the *saree* is plain coloured silk with some designs like stars or diamond figures, and at times flowers and leaves. The designs are made from gold and silver thread. The border which is 2 to 2½ inches broad has usually *narali* (cocoanut) and *anardani* (pomegranate) designs. In the *palaos* generally we find gorgeous and rich designs of flowers, leaves and fruits, such as mango design, plant designs, etc. The workmanship of the *palao* and the border is made from gold and silver thread.

A *saree* such as the one described above costs about Rs. 150 ; the cost of the materials, i.e., gold and silver thread and silk, etc., is Rs. 100 and labour costs Rs. 50. Considering the excellent workmanship and especially the rich designs on the *palao* and the border I would estimate the artistic value at 150 per cent. more than the cost price. A workman takes nearly 20 days to make a *saree* and earns about Rs. 1-8-0 a day. There is a great demand for this commodity, and that is the reason why the workmen do so well. There are about 200 men who are doing this work.

The *mulias* and *mulkats* look bright and rich but they do not last long, as they tarnish very soon. It is a great pity that our Indian manufacturers and merchants do not realise the use of superior materials, such as silk and gold thread. The brighter the article, the less it lasts on account of the use of imitation stuff. In many cases the artistic value may be put at 200 per cent. or more than the intrinsic value, but the article does not last long.

The articles are sold locally and the surrounding places of Gujarat and Bombay, Poona and many other places.

Raw material in silk is imported from China, Japan and France and gold thread is purchased locally or from Surat. These *sarees* are manufactured on pit-looms. Those who work on pit-looms are often poor in health, owing to the constant bending over the loom and on account of the insanitariness of their working and living places.

Chappa Work or Calico Printing.—In Ahmedabad this craft is worked extensively. There are nearly 1,500 homes where *chappa* work is the sole occupation of the family. That means, calculating at the rate of five for each family, there are about 7,500 people engaged in this craft. *Chappa* work is stamping designs on cloth by means of a wooden stamp.

Chappa work is done by the workers at home ; in this work they are helped by their wives and children. So it may be considered a cottage industry and as almost all the members of the family assist in the production, the workers have few or no dependents except babies or very old people. Wooden stamps for this work are manufactured locally and the colours are imported from Bombay. Cloth is got locally, being the product of either the hand-looms or the local mills.

Calico Print made in Ahmedabad and Surat.

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The manufactured goods are sold to the merchants or to the public directly. The chief products are *sarees*, bed-sheets and lungis, etc. A workman earns between Re. 1 and Rs. 1-8-0 a day. A smart workman can earn up to Rs. 2 a day. Generally the merchants give them cloth and dyes and ask them to do the printing. For printing they get their wages. About 50 per cent. of the workmen are in debt. At times they borrow from the merchants, buy the raw material themselves and after printing sell the finished goods to the public. If they find a ready sale they are happy, but if the market is dull they are hard hit, for they have to maintain themselves and the interest increases. So when the market is dull and especially in the monsoon the poor workmen are hard up and sometimes have to struggle for existence.

Remarks.—In my opinion, far too many people have taken up this craft. *Chappa sarees* and bed-sheets, etc., have simply flooded the market. The former is an article of apparel for the middle and poorer classes of people and as such is an article of utility. This is the reason why it has such a great demand locally and in other parts of Gujarat, but even as an article of utility there is a limit of consumption. In some cases the work is not so artistic, as the same designs are repeated over and over again. In my opinion the artistic value may be placed at 30 per cent. above the intrinsic value when the designs are good. The quality of the products of this industry could be very much improved by good varied Indian designs. These designs must be made to suit the different uses to which the prints are put. For instance door curtains, bed-sheets, table-cloths, teapoy-covers and cloths for covering chairs and sofas, etc., should all have different designs. Stamped cloth for dresses should be on fine material, with different designs to suit both the European and the Indian tastes, and so on. Then the industry will surely prosper. I strongly recommend Government that the Department of Industries should employ artists to make designs as in other art crafts. I am sure we will then find a foreign market for the prints easily. In my opinion the workers do not require better tools, for the tools they possess, though crude, yet serve the purpose and are quite within their means.

Wooden Stamps for Chappa or Calico Printing Work.—See remarks under carpentry.

Subsidiary of Chappa Work.—*Chidris* or *gagrapats* are shirts worn by Mahomedan ladies. There are 5 or 6 large establishments and the rest are all small unnoticeable affairs. About 500 people are engaged in this craft. Cloth, either hand loom or mill made, is got locally and the colour is local. The process of stamping is just like *chappa* work, or rather the *chidri* is only a branch of the *chappa* work. The *chidris* are sold locally and in the neighbouring places. The workmen earn the same as the *chappa* workers. The selling price of a *chidri* is Rs. 1-8-0 to Rs. 2.

There is a great demand for *chidris*. Rest of the conditions are the same as those of *chappa* work and the same suggestions apply to *chidri* work.

Bandhani work.—This is one of the largest industries of the place. About 10,000 persons are engaged in this craft, among whom 95 per cent. are women. The women are usually part-time workers doing *bandhani* work in their leisure hours. In short it is a Cottage Industry. The people engaged in this craft are *Bhawsaries, Brahmins, Kudias, Kuties,* and *Mahomedans.*

Process.—The process looks very tedious to a stranger, but these workmen are so accustomed to it that they do not feel it. A piece of white cloth of any size is taken and squares are drawn on it. The squares are mostly of one inch in size. After the squares are completed dots are marked. For example *turkun* means three dots in one square, *chow koli* 4 dots in a square, *puchis fulla* 25 squares and *chuttis fulla* 36 squares. The marking of dots is very interesting. Where they want white dots, the spots are knotted with thread. Mostly the *musri* thread is used. Then the cloth is handed over to the dyer who dyes the cloth. After the dyeing is done, the thread is untied and thus on a yellow cloth white dots are seen at regular distances from each other. In case they want more dots, the yellow part of the cloth is likewise knotted at certain spots but without the white spots being untied and it is again dyed, say blue. Thus on a green piece of cloth there will be white and yellow spots—blue and yellow giving a green texture. If they want a greater variety of spots the same process is repeated. In case they want to do away with any colour they wash the cloth in alum solution and after that it is dyed in the colour required. The border is treated last with special designs but the process is the same. When the designing and dyeing is over, the cloth is washed and bleached by a process known as *khundi* work.

Then there is another process. The dyed cloth which is washed and bleached is dipped in a light solution of gum and then left to dry. When dry the piece of cloth is held tight on two wooden posts. After that it is beaten, when it is ready for the market. The last process just mentioned gives the cloth a greater shine or glaze.

For doing all the tedious work of knotting and dyeing worker gets about 10 annas for 6 yards. To finish 6 yards it takes at least 6 days, so a worker earns about 1½ or 2 annas a day on an average. It must not be forgotten that this applies to women who are part-time workers. A workman doing the work from morning till evening can finish 6 yards in 2 days, thus earning about 5 annas a day. It is obvious that the remuneration for this work is really very meagre. Yet they carry on this craft because they are accustomed to it from their childhood. The women do this work at home when their husbands are toiling in the mills and other places. Formerly the husbands used to dye the cloth

Bandhani work carried out at Ahmedabad, Surat, and some places in Sind.

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when their wives did the knotting work. Now the dyeing industry is mostly in the hands of Mahomedans.

The dyeing process is very easy now with the aniline dyes. The raw materials for the *bandhani* work, i.e., white cloth and *masru* thread are obtained locally. The market for the finished goods is local and other parts of Gujerat. The merchants give the women cloth and arrange for the dyeing themselves. If anyone wants, he can deal directly with the workmen, but it is a bother to give out the cloth for knotting and then to send it to be dyed. It is better to pay a little more to the merchant and get the thing done with the least trouble.

Subsidiary of Bandhani work—Khundi (glazing).—In describing the *bhandani* work I have mentioned the last process, i.e., the glazing work. The glazing gives a shine to the cloth. The glazing process is called *khundi*. There are nearly 75 persons who are doing this work. Formerly their number was more than 300 but it has decreased on account of the general decline of the craft. For glazing a *saree* of 12 yards a workman earns about Rs. 3 a day. I am told that these men are short lived owing to their hard work. Ahmedabad *khundi* work is well known in India.

Lace Work.—A great variety of lace work is produced at Ahmedabad, viz., borders for *cholis* and *sarees*, etc. Lace is made of silk and silk interwoven with gold and silver thread. Many and various kinds of designs are woven into lace and the most popular designs are geometrical figures, like hexagons and triangles, leaves and flowers just as at Surat. There are 500 people engaged in this art craft. Formerly there were many more, but the number is steadily decreasing on account of the lure of fashion of imported goods from foreign countries.

Raw material to make laces is got from various places. Silks of different colours are obtained from Bombay, Kashmir and Bangalore in India, and also from China, Japan and France. Gold and silver threads are obtained locally and from Surat. Some manufacturers have adopted a new design, of having imitation gold and silver beads in the lace work. Moreover they also add *tikies*, and *chalaks*, *salma* and *kangia* in order to make the lace more attractive. Imitation gold beads are got from France.

Ahmedabad lace which is used for *cholis* and *sarees* is sold locally and there is a great demand for it in Surat, Kathiawar, Bombay, Poona and Karachi. The finished products are sold to the local merchants who find a market for them throughout the Presidency.

A workman earns about 10 to 12 annas a day. But this is very meagre considering the skill and labour required to make the lace. The work is elaborate in design and very tedious. The workmen are discontented and have to struggle for existence with their bare living wage mentioned

above. The lace is manufactured on country-made hand looms. The workmen have to work using both hands and feet, and they have to bend so much that it affects their chests. They badly need new and latest types of machines and tools. If they would only replace the age old looms by up-to-date machines, not only the workmanship would improve considerably, but energy that is now being wasted by these ignorant workmen would be conserved.

Carpet Weaving.—There are nearly 25 persons who make carpets. The Saraswati Carpet Factory owned by Mr. Harilal B. Javeri is the only one of its kind in Ahmedabad. Some of the workmen who possess a loom do the work at home. Raw material, i.e., wool is got from Jaipur and cotton yarn from the Ahmedabad Mills. The carpets are sold locally and they have also a market at Bombay and in Northern India. The merchants buy the carpets and find a sale for them. They give Mr. Javeri an advance and in return they buy the manufactured carpets from him. A carpet $6' \times 3'$ of the ordinary type is sold for Rs. 36, i.e., Rs. 2 a square foot. A workman is paid about a rupee a day on an average. Boys who are apprentices to this craft or have just learned it, earn nearly 5 to 8 annas a day. In conclusion I may say, the condition of the workmen is satisfactory. They are only a handful and they have work throughout the year. The carpets are woven on hand looms.

Carpentry.—There are nearly 75 carpenters, amongst whom nearly half are solely engaged in carving designs on wood blocks for *chappa*, i.e., *calico* printing work. Mostly the same old designs are copied again and again, but when there is a special order, elaborate designs are engraved. For an elaborate design the figure is first drawn in pencil by the carpenter. A carpenter making these blocks or designs for *chappa* work earns Rs. 2 to Rs. 3 a day on an average. The price of a block varies from Rs. 2 to Rs. 40. The block costing Rs. 40 consists of four stamps, with elaborate and exquisite designs.

The tools of manufacture are very ordinary. Except the chisel and the saw which are of foreign make, the rest are all locally made. The workmen are quite content and happy and they do not feel the need of new instruments to develop their work. In my opinion it would be advisable for the workmen to take to better and more up-to-date tools, instead of the blunt country ones, and thus save a lot of energy and trouble and also improve the workmanship.

The rest of the carpenters are mostly employed in building work. They utilise their time in general repair work. The more intelligent of these men also undertake furniture and cabinet making during slack periods. There are about five or six highly skilled carpenters in Ahmedabad amongst whom is Shunkerlal Devascapade. He earns Rs. 60 to Rs. 75 a month. He has a workshop where he has about 10 to 15 men working. He does embossed work on wood for repoussé work on silver

and gold plates. This work is done for the temples. Large lions, elephants, and other figures are made by him. The artistic value of his work may be placed at 50 to 60 per cent. above the intrinsic value.

Lacquer Ware.—There are nearly 35 shops where more than 100 people make lacquered wooden articles. The lacquer industry of this place is of the same type as that in the other places of the presidency. They make cradles, bedsteads and toys, of various kinds, etc. The standard of workmanship is not of a very high order. A workman earns about Re. 1 to Rs. 2 a day. The finished goods are sold locally. The lacquer industry is slowly dying out for want of a brisk demand. In my opinion, if workmen improve the workmanship and design, the articles will find a better demand and better prices not only in Ahmedabad but in Bombay and other places. The artistic value may be about 10 per cent. above the intrinsic price.

Pottery.—There are nearly 400 to 500 potters amongst whom about 50 produce artistic work. The vast majority of the potters make earthen pots of various types, i.e., *kujas*, *jugs*, beautiful toys, small images, imitations of fruits, animals, etc. All these are made from clay which is found in abundance locally. The finished goods are sold in the local market.

One can get the pottery directly from the potters or from the intermediary brokers. These merchants, when they lay out a big order, finance them with an advance for which they get the pottery at concessional rates. An artistic potter earns about 10 or 12 annas a day, whilst the ordinary potter makes 4 to 8 annas. It would be very advisable if the Government would start a technical school in Ahmedabad in the midst of these potters, and train the children in producing high class artistic pottery, glazed and coloured, on a scientific basis. The artistic value is very little as very ordinary type of work is done by these people. For images and other toys artistic value may be 10 per cent. above the intrinsic value.

Jewellery.—There are more than 1,500 gold and silver smiths here. They make all sorts of jewellery, for the women folk of Ahmedabad from the country maid to the Maharani. About 10 or 15 of them do high class jewellery for the rich. They put in great skill and labour in making bracelets, bangles, ear-rings and nose rings, etc. A good goldsmith earns about Rs. 2 a day on an average, and an ordinary gold and silver smith earns between Rs. 1 and 2. They have heavy work during certain periods of the year, and especially during the season of marriages. At this time they work more than 15 hours a day and earn a good bit, but the average income is Rs. 2 per day. There are many jeweller's shops but they rarely stock ready-made jewellery. They make to order within a specified time.

Among the silversmiths, there are five families who are expert in making hookas. A hooka costs about Rs. 30. In such a hooka there are at least 25 tolas of silver, the cost of which is about Rs. 12. The rest is the cost of labour. On the hookas a graceful and intricate floral design in shallow repoussé is worked. This consists of polished encircling lines or branches on a shallow background, the floral scroll, like that of the windows of Ahmedabad, having no beginning or ending, in which a composite flower occurs at repeated intervals. The most famous silversmith is Harilal Morar. His son is studying in the J. J. School of Art, Bombay. The father studied in the same school under Mr. Griffiths. Mr. Harilal Morar made the caskets for their Majesties King Edward and King George at the time of their coronation.

Ivory Workers.—There are 50 ivory workers in Ahmedabad. The art craft of ivory carving is declining here as in Surat for many reasons. There is no brisk demand for local ivory articles as they are being sold at higher prices than imported goods of a superior class. However, a small trade in such articles as are made is carried on locally and with Bombay. Bangles of different sizes, ornamental boxes, snuff boxes, buttons and dice, etc., of different sizes are prepared from ivory. A workman earns about Rs. 1-8-0 a day on an average. He sells the goods to the public or to the merchant. Sometimes the merchants give advances to these workmen and place an order with them. The tusk is purchased locally. It is imported by the merchants from Bombay.

Stone Carving.—Ahmedabad city finds employment for some 200 stone-carvers and inlayers, and there are perhaps a 100 more working in other towns of the district. The methods employed in stone-carving are quite simple. Some of the carvers can copy with considerable exactitude, but when work is required that is different from the few traditional patterns they know, they are helpless, unless a modelled design is before them to copy.

The stone in common use is imported from the sandstone quarries of Ahmednagar and Dhrangadra. The Ahmednagar stone is a superior calciferous variety, and it realises a higher price in the Ahmedabad market than that of Dhrangadra,

The hours of work are usually from 7 a.m. to 12 noon and from 2 p.m. to 5 p.m., making an eight hour day, which is light in comparison with other professions ; and the daily wage varies for second class men from 8 annas to 12 annas, and for first class artisans, from 12 annas to a rupee.

Kanji Nursia Mistri, a stone-carver, is the best man in Ahmedabad, though there are about 25 other men who can also do fairly good work. Kanji hails from Jamnagar. He makes figures in stone. I saw some of his work and it was very good. He earns about Rs. 100 a month. The artistic value of some of his work may be put at 100 to 200 per cent.

above the intrinsic value. He was employed in the Bombay School of Art at the time of Mr. Burns. He made a statue for the B. B. & C. I. Railway Offices in Bombay. Kanji also does Fresco painting. Fresco work is to be seen in almost all the temples of Ahmedabad and also in private houses. The old Jain temples speak for themselves as regards the art in stone and wood carving and inlaying. For want of a demand at present, the artisans have to look for ordinary work in these times.

Aniali Bhimji

Woollen Blankets.—Aniali Bimji is a village in Dhandhuka Taluka, Ahmedabad District. The chief art craft of the place is making woollen blankets. In nearly 15 houses, the inmates are engaged in this craft, amongst whom half are skilled workers.

The blankets or rather *kamblis* as they are known are woven on hand-loom. The weavers get the wool locally from Bhagwandas who possesses hundreds of sheep. For a rupee they get 1¼ seer of wool, and to turn the wool into yarn another 10 annas are to be spent. Afterwards it has to be dyed. The dye is got from Dhandhuka. To dye the above quantity of wool Rs. 1-8-0 is spent. An ordinary blanket is sold for from Rs. 3 to Rs. 8 and a good one at Rs. 25. A workman can finish a *kambli* in 3 days to 7 days, and earns about 6 to 8 annas a day on an average. The *kamblis* are sold locally. They are either sold directly to the public or to the merchants. These blankets have a design on both sides, which is very artistic. The borders are generally black with a design, mostly in geometrical figures. The artistic value is about 10 per cent. above the intrinsic value. This craft ought to be encouraged as there will be a good market for these artistic *kamblis* all over Gujarat.

Nani Vavdi

Silver Work on Hubble-Bubble.—Nani Vavdi is a village in the Dhandhuka Taluka. The place is well-known for its Hookas, and more than the hookas, for the silver work on the hubble-bubble. There are only two people who do this work; one is Soni Dulupji Bavel and the other is his brother. The brothers show great skill and labour in the workmanship of the hookas, and they make designs on it by means of thin silver wire. The silver design on the hubble-bubble is truely exquisite. Some of the designs from nature which they execute so ingeniously deserve great admiration and praise. It is truely a work of art.

The selling price of a good hooka is Rs. 30. The artistic value is about 50 per cent. above this, but the ordinary kind with very few designs is sold at Rs. 12 to Rs. 15.

A workman takes 6 days to make a hooka, and his one day's earnings come to Re. 1. They make hookas to order. The customer has to give

the silver with the order. The tools used by these men are made by the local blacksmiths. They get the cocoanuts for the bowls from Bhavnagar. They make hookas only 4 months in the year and that is during the monsoon. At other times it is not possible to work on the cocoanut-shell, for it cracks. During the rest of the year they work as silversmiths. The market is local and all over Gujarat and other places.

Khas

Beads of Tulsi Wood.—Khas is a village in the Dhandhuka Taluka Here, or rather at Buggad, 2 miles from Khas, there are 8 families who are engaged in making beads. They are all of the Kumbhar caste. About 10 of them are skilled artisans. A hundred beads cost 2 annas only. A man can make about a thousand beads a day and earn about 8 annas a day on an average. The beads are made on ordinary lathes. The wood is obtained locally and the beads are sold locally at Dhandhuka, Ahmedabad and other places in Gujerat. Mawji Bhawa is the best workman. In general the bead workers are happy and content.

CHAPTER XVI

Panch Mahals

The district of Panch Mahals is very poor in Art Crafts. In Dohad, they make wooden toys, and Jhalod and Limdi are centres of lacquer work, brasswork, and weaving of blankets of inferior quality.

Dohad

Toys.—There are two shops, wherein five men make different varieties of wooden toys. The toys are made of teakwood which is found in abundance in the district. The toys are made on the lathe. They are polished, before being coloured with lac. The workmen make the toys at home and sell them retail or they take them round the town on the occasion of a fair when they have brisk business. A good workman can make at least 20 toys a day, and sell them all at Rs. 2. Out of this at least one rupee is the cost of wood, and lac, etc. So he earns about a rupee a day.

Besides toys they make other articles like watch stands, book cases, brackets, and many other things of utility. They cannot depend mainly on the toys, for these find a sale only during fairs. Just now the condition of the workmen is not so bad, as they are few, but the Craft is on the decline and will disappear sooner or later. It is only a question of time. Cheap and attractive toys from Japan and Germany are killing this industry. Children do not care much for these indigenous toys, for there is not much variety among them. After all children want something new and something attractive. If this local Art-Craft is to survive the shock of foreign importation, the craftsmen must make a greater variety of toys and must advertise well.

Caps.—About two hundred Borah women spend their leisure hours at home in making caps. The caps are of velvet or silk cloth, with embroidery of gold and silver thread. Gold and silver threads are obtained from Surat, and silk and velvet from Ahmedabad. A cap is sold at Rs. 2 to 3. A woman working a whole day earns about eight annas a day.

The artistic value of these pretty caps may be estimated at 25 per cent. more than the intrinsic value. The caps are made at home and sold to the customers or to the merchants. The merchants find a sale either locally or in neighbouring places. Mr. Valibhai Bootwala is a well-known merchant dealing in these caps. The condition of this craft is also affected by foreign imports of machine-made caps, but the orthodoxy of the people has enabled it to sustain the shock. Every attempt should be made to develop this craft, by widely advertising and exhibiting it in the bigger cities of India. In the development of the cottage industries lies the economic salvation of India and this depends upon wide publicity.

Minor Crafts.—There are five masons who can do very artistic work. They earn about Rs. 2-8-0 a day when they have work, but do not get work regularly throughout the year. There are three carpenters who are experts in their art. They not only make high class furniture but do excellent wood carving. Like the skilled masons they do not get work throughout the year, and when they have work they earn about Rs. 2-4-0 a day.

Jhalod

Lacquer work.—The lacquer work of this place and of Limdi is of an inferior quality, and cannot be compared to the highly artistic work of Sind. The process of making is the same, but the workmanship, design and finish are quite ordinary. There are about ten people who do this work and they mostly make bangles. These lacquer bangles are chiefly purchased by Marwari women. The raw materials are obtained locally and finished articles find a sale in Jhalod and neighbouring places. The workmen do the work at home and the selling price of a bangle is a pice. A workman earns about annas eight a day. They make the bangles and sell them in retail to the public. There is one artisan who makes cocoanut shell bangles. The cocoanut shells are sold at Rs. 3 per hundred. Out of a hundred only 25 serve the craftsman's purpose. He uses lamp black to dye the bangles black. He can make 100 bangles a day. After they are dyed a silver band is put on them. The selling price of a pair of bangles is Rs. 5 to Rs. 10. A craftsman earns about eight annas a day. The bangles are sold locally to the public. The maker goes round the town and finds a sale for them. These cocoanut shell bangles are chiefly used by *Bhagath*, *Chamar* and *Marwari* women. The economic condition of the workers is not satisfactory and the cause is want of demand. Slowly and surely this craft is dying, for want of public patronage. Women are going in for glass bangles, imported from foreign countries.

Brass work of Bhil ornaments.—There are about 30 people who make Brass ornaments for the *Bhils*. Brass is obtained locally, imported by the merchants from Bombay. The Brass ornaments are exclusively used by the *Bhils*, and no other people wear them. There is nothing artistic in this craft. A workman earns about 10 annas a day.

Limdi

Here also they make lacquer wooden articles, and brass ornaments for *Bhils*. The condition of the Craft, etc., is the same as at Jhalod. There are nearly 20 persons engaged in the lacquer industry and more than 30 people make brass ornaments for *Bhils*. Artisans of both the Crafts earn as much as those in Jhalod.

Woollen Blankets.—There are nearly 30 men, all being Hindus of the Ghati caste, who make woollen blankets. They obtain the raw materials locally. There is a great demand for the output of this craft. The wool is dyed with aniline dyes. The cost of one maund of wool is Rs. 5-14-0. A workman takes about two days to finish a blanket and earns about 8 annas a day. I saw white, black, and grey blankets with borders. The borders are merely plain lines. A blanket 3 yards × 1½ yard is sold at Rs. 5. The cost of the wool and the dye comes to Rs. 4 and the workman's profit is Re. 1, that is the wages come to 8 annas per day. Out of the 30 men, only two men make the blankets described above, but the rest of them make ordinary blankets known as "*Kambalis*" which are sold at Rs. 1-8-0 to Rs. 3 to the poor classes.

Minor Crafts.—In 20 houses in Limdi the inmates are engaged in making fans of Bamboos. There is a special class of sweepers who during their spare time make fans. The work deserves praise. Bamboo is cut into small thin pieces, which are all joined together. The fan can be automatically opened or closed. It is painted in various colours. A fan is sold at one anna each. The artistic value of it can be estimated to be 100 per cent. more than the intrinsic price. There is a good demand for these fans. The fans are sold locally and in the neighbouring places.

There are 15 gold and silver smiths who make ordinary jewellery to suit the tastes of the local people. There is nothing special about their workmanship. A good workman earns about Rs. 1-8-0 a day. Messrs. Tulsiram Viljibhai Pancal and Pursotam Nurji Pancal are well-known goldsmiths in this area.

CHAPTER XVII

East Khandesh

The district of East Khandesh like Panch Mahals holds quite a secondary place in the history of Art-Crafts. The vast majority of the people are illiterate agriculturists, who have little or no inclination towards Art-Crafts. At Parola they make carved wooden articles and inferior type of *sarees*. Small country carts are made at Bodwad. Sakegaon is noted for images of Hindu deities and at Varangaon *sarees* of inferior type are made. In all the three places there is nothing special made, nothing like the *kinkhabs* of Ahmedabad and Surat, or the *pitambars* of Poona, and the lacquer, pottery and embroidery of Sindh.

Parola

Carved wooden articles.—There are nearly 100 carpenters here who make carts. Some of them are experts in their craft. One of them makes statues and various kinds of ornaments for the temples. Timber of excellent quality is found in abundance in the locality and finished products are sold locally. The carpenters are mostly engaged in making carts and in house building. Two men take 20 days to make a cart. These carts find a sale in the local market or they are sent to Dhulia where there is a great demand for them. The cost price of a cart is about Rs. 65. A cart maker earns about 12 annas a day.

There is one carpenter named Ramji Jairam who has made wooden statues of Parvati and Ganapati 15" in height. He says he finishes one in two or three days; if that is so it is very creditable. The proportions are not so bad, but the painting of it is far from being artistic. The colours are gaudy, and quite unnatural. The selling price of it is about Rs. 12 and it does not deserve more. Ramji Jairam is a good carver. Carving is done on doors and wooden pillars etc. of Hindu houses. He makes *palkis* too. He earns about Re. 1 a day on an average.

Jewellery.—There are nearly 75 gold and silver smiths. They are not very prosperous and the average earnings of one man may be put down at annas 8 to rupee one per day. They get work only during the season of marriages. Their workmanship is just suited to the people of the village. It lacks both skill and finish.

Sarees.—There are more than 1,700 looms on which they weave *sarees*. The number of people engaged in the weaving industry may be estimated at 3,000. The weavers have the looms at home and as they produce the *sarees* they sell them to the merchants. The *sarees* made here are of a very ordinary type. They are sold at Rs. 2-8-0 to 2-12-0 each. It takes nearly two days for a workman to make a *saree* and his average earning is about 6

to 8 annas a day. The weavers make better *sarees* costing about Rs. 15 to Rs. 20 only to order. The condition of the *saree* weaver is deplorable on account of the competition of the mill industry of Sholapur.

Bodwad

Chhakras.—This place is well known for its *chhakras*, i.e., small carts. There are 22 men who are solely engaged in this craft. The workmanship of the cart is quite ordinary and it is sold at Rs. 65 to Rs. 100. The wood to make these carts is got from Jalgaon, Mulhapur and Dhamangaon. The carts are sold locally but they fetch a better market at Malkapur, Jilla Bhera in the Pimpalgaon Taluka. A workman can earn about 8 annas a day. There is a good demand for these *chhakra* and the workmen are busy throughout the year. At Nadgaon on the outskirts of Bodwad there are nearly 20 carpenters among whom 4 are cart makers, Hari Ananda is the best among them. His carts sell well because of the excellent workmanship. Some of his carts with brass borders and artistic carving are sold at Rs. 300 and even Rs. 400 sometimes.

Varangaon

Ordinary Sarees.—The *sarees* that are manufactured here are quite ordinary and are chiefly purchased by the poor classes of people. There are about 40 homes of *Khamgars* wherein there are 150 looms on which these *sarees* are woven. The *Khamgars* are a special class of weavers. The total number of people engaged in this craft may be estimated at 250. The workmen have the looms at home. They purchase the yarn from the bazar. At times they purchase dyed yarns and at other times they dye same themselves. The selling price of a *saree* varies from Rs. 3 to Rs. 4-8-0. A man takes two days to make a *saree*. His earning per day is about 8 annas to 12 annas. The *sarees* are quite simple ones. There are no designs either on the *palao* or on the border. The *saree* is usually of one plain colour with quite an ordinary border of parallel lines and a *palao* of slightly superior yarn of a bright colour. There is a great demand for them and foreign competition has not affected this industry. The market is local. It would be advisable for these weavers to introduce fly shuttle looms.

Sakegaon

Images.—Here there is one Sadu Vedu who makes images of Hindu deities by stone carving. Sakegaon is not such a big centre of stone carving as Ahmedabad. Images are made of sand stone and black stone. Though he is the only statue maker of the place yet the demand is poor. This Sadu Vidu sells images worth Rs. 400 a year. His son is now learning the craft. The artistic value of these statues is about 50 to 60 per cent. above the intrinsic value. He does good work. He wants publicity.

CHAPTER XVIII

Nasik District

Introduction.—The district of Nasik is within a few hours journey from Bombay. In Nasik there are two great centres of Art Craft, viz. Yeola and Nasik town. At Yeola they make brocade of high class workmanship, and of artistic value, viz., *paithanis* and *pitambars*. It is one of the great centres of silk weaving in the presidency, the others being Poona, Ahmedabad, and Surat. In Nasik town the headquarters of the district, brass work, silver and weaving work are the principal art-crafts. Nasik, Poona, and Hubli, are the principal centres of brass ware in the whole presidency though considerable quantity is made at Ahmedabad.

Yeola

Yeola is a small town with a population of 18,000.

The following table gives the names of the art-crafts and the number of people engaged in each of them:—

(1) Silk and cotton weaving on hand looms ..	8,000 to 9,000
(2) Gold and Silver thread industry ..	30 to 40
(3) Goldsmiths and silversmiths ..	21 shops engaging about 50 persons
(4) Clay figure workers	8 to 10

Silk weaving on handlooms.—The weaving is still being done on the throw shuttle or primitive loom just as it was done a hundred years ago; the extreme conservatism of these people is coming in the way of their marching with the times. A strong belief appears to be prevalent amongst them that the silk thread is too delicate to stand the strain of the fly shuttle.

Quality of products.—As the silk reeling is not done carefully, the fabric is often rough in texture making the same unsuitable to the taste of the fashionable ladies of the cities. When I drew their attention to this fact I was bluntly told that owing to the keen competition prevailing, the rates obtainable were not sufficient to enable them to take extra care regarding the texture of the cloth. In my opinion this is a very lame excuse for bad workmanship which cannot fetch a good price.

Fabrics woven.—The hand looms of Yeola principally turn out the following kinds of fabrics :—

(1) *Pitambars.*—*Pitambars* are usually worn by both gents and ladies at dinner parties. *Pitambars* are of pure silk and are of various colours. A *pitambar* usually measures 10 cubits × 2½ cubits (2 cubits being one yard). A *pitambar* has generally a border with designs in gold and silk; the ground is of a plain colour. Plain *pitambars* are sold from Rs. 20 to 40. A *pitambar* with border and *palao* of gold thread design costs about

Rs. 120. A weaver working his usual hours takes about 10 days to make a *pitambar* and earns about Rs. 6 to 8 which works up to about 12 annas to one rupee a day.

(2) *Paithani.*—It is a garb of silk used by ladies. It has rich and gorgeous *palao* and border, and because it is for ladies it is called "*paithani.*" There are some minor differences between a *paithani* and a *pitambar.* A *paithani* measures 9 yds. × 47". It is made of pure silk, and in various colours, but the ground is one plain colour. The *palaos* are highly ornamented with gold and silver thread, beautiful designs of trees, flowers and birds being artistically interwoven. The designs on the border are made from gold and silver thread and the designs contain *hariale* or pomegranate. To make a *paithani* it takes 20 days for two men working 8 hours a day and the selling price of a *paithani* varies from Rs. 90 to Rs. 250. The weaving charge on a *paithani* is Rs. 15 and that means a workman gets 12 annas to rupee one a day on an average.

(3) *Sarees.*—They are woven in two qualities, those made wholly of silk and those made of silk and cotton. The silk *sarees* at times are rough in texture owing to bad reeling, though quite durable. Some of them have gold ornamented borders. A pure silk *saree* without gold border is sold at Rs. 30 to 40 and with gold border at double the price. At times the *sarees* are of mixed silk and cotton, and such *sarees* are sold at Rs. 15 to Rs. 25. There is better market for interwoven *sarees* as they are cheaper than the others. A weaver takes about three to eight days to weave a *saree*, and earns about 8 to 12 annas a day.

(4) *Pagotis or Turban cloths.*—These are made of silk, cotton and silk and cotton mixed to suit all classes of people. The length of each varies from 30 to 100 hands, they are sold according to their length and texture from Rs. 3 upwards.

(5) *Khans or choli cloth.*—Like the *pagotas* they are also turned out in all varieties with prices to suit all classes of people. There are two varieties of *khans*, some are plain and others have designs of dots, stars and lines, etc. Most of the *khans* have borders and the designs on them resemble those on the *pitambars.* A *khan* measures as a rule 10 hands × 2 hands. The border of a plain *khan* generally measures 4". The ground is of red colour with narrow lines of white, green and orange. *Khans* of pure silk are sold from Rs. 12 to Rs. 35, of mixed silk and cotton from Rs. 8 to 15 and of plain cotton from Rs. 3 to 4. To make a fine silk *khan* with border of another tint with gold designs takes two men 8 days. They are paid Rs. 8 for their labour.

Silk and mixed silk *khans* are bought only by the richer people while the cotton ones are bought by the poorer classes.

Raw Materials.—The raw materials required are silk thread, gold and silver thread and dyes. Silk yarn is purchased from the Bombay Merchants

who import the same from China, Japan and Bangalore. In Yeola mostly Chinese yarn is used. Gold and silver thread is manufactured locally, but the output is so small that a large quantity has to be brought from Surat and Ahmedabad where the thread is manufactured on an extensive scale. As regards dyes, these are mostly of German manufacture as they are found cheaper than indigenous dyes. It may be stated here that the raw materials required for weaving are supplied to the weavers by the merchants of Yeola who receive the woven fabrics by paying them a wage per piece of work. The weavers of Yeola (as of most other places in the presidency) are too poor to manufacture and sell on their own account.

The Market.—The goods have a small local sale. A large quantity finds a ready market in the Berar and the Khandesh districts but the goods rarely travel beyond that.

Their Economic Condition.—The weavers of Yeola have really fallen on evil days. Almost all of them are steeped in debt to the local *sowcars* (money lenders). Being too poor to purchase raw materials for the manufacture of the cloth, they are absolutely at the mercy of the merchants for their work and wages. The average wage received by a weaver is only 6 to 10 annas a day. The weavers of Yeola are hard working and industrious and in my opinion, their sad plight is due to their being absolutely dependant on the merchants who pay them very miserably. If these weavers are put in a position to manufacture and sell on their own account, they are capable of bettering their economic condition, as the handwoven silk of Yeola always commands a ready sale.

As regards the intrinsic value of silk woven articles, it varies according to the quality and design. For instance a good *paithani* may cost Rs. 150 to Rs. 200 and its artistic value may be 25-40 per cent. above the intrinsic value.

Gold and Silver Thread Industry.—There are only eight factories for the manufacture of gold thread, employing on an average twenty-five persons who manufacture pure gold thread. The machines in use are the old wooden machines.

As to the details of manufacture, please refer to Chapter VI of this Report.

The average earning of the *Pactekaries* (wire drawers) is from 12 annas to a rupee a day. Like the weavers they too depend on the merchants for work and wage.

Goldsmiths and Silversmiths.—In Yeola there are about 12 shops employing on an average 50 persons. The work turned out is of a crude and heavy type and has nothing artistic about it. The workmen earn on an average about 8 annas per day.

(4) *Clay Workers.*—In Yeola one Bhimsing Purdeshi Kumbhar a Mahratta by caste prepares rather artistic representations of Indian life and gods in clay. One *devi* (goddess) with eighteen hands particularly appealed to me. The price quoted was rupees ten only which in my opinion was a very fair price looking to the artistic work. His clay figures of Hindu gods and *devis* command a good sale especially on festive occasions. He appears to be well off and from his talk I could gather that he did not want a Government Surveyor to pry into his affairs.

Nasik

Nasik is the headquarters of the district. It is one of the two principal centres of brassware in the presidency, the other being Poona. A considerable quantity is also made at Ahmedabad. In most of the other towns of the presidency, brasswares are made in a small way to meet local requirements. Lacquer work, gold and silver smithy, and weaving are other minor crafts of this place.

Brassware.—There are nearly 50 factories of brassware, wherein about 500 people work. In these factories various articles for domestic use and for religious purposes are manufactured. *Patele, tapele, kadai, parat, koranda, zora, handa, chaupala,* etc., are articles used for cooking purposes, for storing liquids, and for the toilet; *tabak, chanta, tamkam, jhari* and *lota,* etc., are articles purely for religious purposes. Besides these Nasik is famous for brass lamps. Kerosene oil has, however, in a great measure, superseded cocoanut oil so that the brass lamps for burning the latter are not now so much in demand. The following are the principal lamps used for burning cocoanut oil: (1) The "*kandil*" a hanging lamp, generally used in shops; (2) The "*samai*" a standard lamp used in houses; (3) The "*divali*" a small hanging lamp used for carrying about the house; (4) "*lamandiva*" a hanging lamp used in the kitchen. Some of the articles mentioned above, and especially articles used for *pan-supari,* and for religious purposes are artistically decorated. Nothing is made simply for the sake of ornament apart from use. A workman earns about 12 annas a day but those who do artistic work earn about Re. 1 to Rs. 1-8 per day.

The workmen buy foreign rolled sheets of brass, which are imported by the local merchants from Bombay. The system of working pursued at Nasik is similar to that carried on at Poona, one set of workmen being engaged in making only one pattern of vessel. The workmen prepare the articles and sell them in retail. They find a good market for their wares at the several fairs held annually in the district and the neighbouring places. Nasik being a place of pilgrimage, many Hindus visit it for religious purposes, and when they return to their homes they take with them a number of brass pots as presents to their relatives and friends. Articles with artistic designs on them are made only to order. All articles

excepting those which are ornamented are sold by weight at Rs. 2 to Rs. 3 per seer, the price varying according to the market rate of Brass.

The future of this craft is rather gloomy. The artisans complain that year after year they note that the demand is declining.

Lacquer Work.—There are about 6 shops and about 10 persons engaged in this craft. *Lacquer* work is quite an insignificant art-craft of Nasik. The articles made there bear no comparison to the highly artistic work of Sind. Cradles, *charpais*, and toys, etc., are some of the articles made here. I find nothing artistic in them. They are quite good for every day household use, the wood and dyes are found locally. The finished articles find a sale in the local market and other places in the district. As the workmen are few, they are always busy and find a great demand for their articles. The selling is done by the workmen themselves, and there are no intermediate brokers. In general the workmen are quite happy, and they earn about 10 or 12 annas a day. It would be advisable for them to improve their craft and turn out more artistic goods as is done in Sind.

Gold and Silver Work.—Nasik is well known for its silver articles of domestic use. There are about 1,000 gold and silver smiths, but the vast majority of them work in silver. The goldsmiths make jewellery for the people of the place. And the silversmiths besides making ordinary ornaments make utensils for domestic purposes like *thalias, lotas, gulabdani* and *thabaks*, etc. The silversmiths also make articles used for religious purposes. There is a great demand for them as Nasik is a place of Hindu pilgrimage.

Silver is bought from the bullion merchants of Bombay. The finished articles are sold locally especially during fairs, and the rest find a ready market in Poona and Satara. A silversmith earns on an average about Re. 1 to Rs. 1-8 a day and a good workman who is a skilled artisan from Rs. 1-8 to Rs. 2 a day.

I have said before that nearly 1,000 persons are engaged in this craft, and I was told that three years back twice that number were doing that work. Silver articles whether for domestic use or religious purposes are articles of luxury, and of course when there is a general slump in trade in India as elsewhere, one cannot expect a brisk trade as before. It may also be that the imports of foreign made electro plate utensils for domestic purposes which look as well as silver articles, and are cheaper than the latter may be partly responsible for the gradual reduction in the turnover of this craft.

Cotton Weaving.—In the city of Nasik there are no less than 500 looms, and nearly 1,000 people are engaged in cotton weaving. They make *sarees* for which there is a good demand. The *sarees* are plain cotton ones, and are purchased by the poor people on account of their cheapness.

The weavers buy the yarn and dyes from the local merchants who stock them. The merchants who deal in yarn make huge profits. Yarn that is sold for Rs. 10 in Bombay is sold for Rs. 12-8 in Nasik. The weavers get the yarn, etc., from the merchants and sell to them the finished goods. Thus the weaver gets just a living wage, whilst the merchant enriches himself at the expense of the poor workman. The weavers get about Re. 1 on a *saree* and it takes two days to make one, which means an average earning of 8 annas a day.

CHAPTER XIX

SOUTHERN MAHRATTA COUNTRY

The Mahratta country or Maharashtra in its widest sense is a huge territory. We are only concerned here with the Southern Mahratta Country beyond the Western Ghats to the South of Bombay covering the districts of Poona, Ahmednagar, Sholapur, Belgaum and Dharwar.

Poona

Silk Weaving.—In and around Poona, there are about 300 looms for the weaving of silk fabrics, and more than 600 people work at them. *Sarees, paithanis, pitambars,* shawls and *kinkhabs* are some of the chief products of these looms. A great variety of *sarees* in different colours is produced by the people. Crimson, green, red, blue, yellow and chocolate are the most popular colours in Poona. Each *saree* on an average is 8 or 9 yards long and 48" broad. There are also some plain fabrics with a border and a "*palao*"; the border is generally 2 to 2½" broad and beautiful designs are pictured on it. The most popular designs are "*horiali*" and "*anardin.*" Sometimes the border is made of gold and silver thread. As a rule a beautiful creeper with flowers, wreaths and fruits is designed on it. Great care is taken by the workman to present the prettiest design that he can conceive of. Sometimes gold stars, dots and other designs are woven on the top of the main body of the *saree,* while the remaining portion is plain. A silk *saree* costs between Rs. 30 and Rs. 150. I would place the artistic value at 25 per cent. to 50 per cent. above the intrinsic value. There is not such a great demand as before for the rich silk *sarees,* but there is a demand for the medium priced silk *sarees.* The demand is local and also from other places within the Southern Mahratta Country and Bombay. The work is mostly done on pit looms. Ordinarily it takes a fortnight for two men to weave a *saree.* The work on the border and "*palao*" is done by others when rich designs are to be woven, as there are special designers for this purpose. A weaver earns about Rs. 10 on a *saree.* A weaver who has his own loom does the work at home, buying his own yarn on credit. After the *saree* is woven, he sells it and pays the merchant, and buys silk for the next *saree.* He cannot afford to wait and must sell the *saree* immediately it is ready. His living depends on the sale of his *saree.* There are merchants who buy the *sarees* at fixed prices, immediately they are ready, and sell them at high prices abroad, thus making great profits. In other instances the merchants who sell silk to these weavers, buy the *sarees* in return, and profiteer on their labour. The poor workman gets a bare living wage, for all his artistic work.

Cotton Weaving.—Besides silk, cotton *sarees* are also manufactured at Poona. About 500 people are engaged in the art-craft. We call it an art-craft because the *sarees* are woven on hand looms. The cotton *sarees* are chiefly purchased by the poor people ; the rich folk also use them for home wear. The border on a cotton *saree* is very simple, though sometimes a silk border is to be seen. Cotton *sarees*, too, have a "*palao*" and usually the "*palao*" is made of silk. A workman earns about a rupee for weaving a *saree*, and he takes about two days to finish one. In these two days he is supposed to be reeling, warping, designing and weaving. Sometimes two people have to work at the same *saree* when a silk border or "*palao*" is to be woven. On an average a weaver earns about 8 annas a day working for eight hours.

Paithani.—*Paithani* in the local dialect means female silk garment. *Paithanis* are very popular among the richer classes. A *paithani* measures 9 yards by 47 inches. Various designs are inscribed on these garments by which they are known : (*i*) *Pakli* (leaf) ; (*ii*) *Gold* (hexagon or octagon) ; (*iii*) *Asarafi* (round) ; (*iv*) *Mor Buti* (peacock) ; (*v*) *Chuneri* (Rosette or star) ; (*vi*) *Khari* (mango) ; (*vii*) *Badami Butedar* (almond design of gold).

A *paithani* is at its best when it is in chocolate colour, and also this is the most popular one. The "*palaos*" are highly ornamented in gold and silk with designs of animals, trees, flowers, birds and peacocks. Costlier *paithanis* have generally 10 to 16 different designs on the border placed in diamonds at an angle. The selling price of a *paithani* varies from Rs. 40 to Rs. 250 according to the make. One manufacturer told me that he sold a *paithani* to a rich lady for Rs. 900 having gorgeous designs on the "*palao*", border and body of the garment. Such costly *sarees* are only made to order and they are worn by Ranis and other very rich ladies.

It takes about 20 days for two men working 8 hours a day to make a *paithani* and the weaving charges are about Rs. 15 or upwards, depending on the designs. Calculating at this rate the average earnings of a weaver will come to 6 annas a day. The weavers are all as a rule illiterate fellows, but their workmanship is so artistic especially the brocade work, that any amount of praise would only be too little. It is wonderful how these poor folk have retained their artistic sense through the ages even when India was devastated by wars and famines. I ascribe this to the caste system. A son of a weaver had to be a weaver and could not pursue any other avocation and he learnt the art at home from his infancy, aided by his natural abilities and instinct.

Pitambars.—A *pitambar* measures 10 cubits by 2½ cubits. It usually has a border with designs in gold and silk ; the ground is of plain colour. There is a fairly good demand for these articles as amongst the Hindus they are required for ceremonial occasions. A *pitambar* costs between

Rs. 15 and Rs. 75. A weaver working his usual hours takes about 10 days to make a *pitambar*, and earns about Rs. 6 on the bargain. Calculating at this rate his daily earnings come to about 10 annas per day.

Khans.—Khans are bodice pieces. They are also known as *cholis*. There are two varieties in *khans* ; some are plain and others have designs. Both kinds are manufactured out of cotton and silk ; dots, stars, lines etc. are the usual designs on the *khan*. Most of the *khans* have borders and they are of the *pitambar* kind. A *khan* measures 10 hands by 2 hands, but the standard size in Poona is 32" × 20". The border of a plain *khan* generally measures 4". The ground is of red colour with narrow line of white, green and orange. These borders are generally made of silk. *Bajirao Kinar* and *Barjal* (chain) designs are of black and green with yellow lines. Some *khans* have *shikar* designs, portraying lions, elephants, birds, peacocks and tigers etc. There are also other designs notably those in the composition of which dots, triangles, diamonds etc. are used.

A fine silk *khan* costs Rs. 12 to Rs. 35. A plain *khan* weaver earns about 6 to 8 annas a day. To make a fine silk *khan* with border of *Anardin* with gold *butidar* designs, two men take 8 days. They are paid Rs. 7 for their labour of a week which works up to 8 annas per head per day. There is a great demand for *khans* among Indian women. Poorer people go in for cotton *khans*, while the richer classes patronise silk or mixed silk and cotton.

Jaikishandas Sunderlal is one of the principal merchants of Poona, who manufactures gold thread, *paithanis*, *pitambars* and *khans*. He is very enterprising and wants to develop his trade. Lately he has introduced weaving of *kinkhabs* in his factory. For this he has engaged a weaver from Benares. Indian brocades in pure silk are called *Amrus*. These with gold wire in addition to silk are called *kinkhabs*. From time immemorial gold and silver threads have been made of such a fineness that they may be woven into gold or silver cloths. Generally, however, gold thread is used as weft along with silk threads as warp, in the fabrication of silk brocades that in India bear the name of *kinkhab*. Mr. Sunderlal showed me two pieces of *kinkhabs* manufactured by him after the Benares style. These were woven with plain silver threads against a silk ground. The cost of this *kinkhab* was Rs. 30 per yard. The silver thread was manufactured locally. The silk used for the same was Japanese imitation silk. The design was of flowers and creepers ; the cloth was woven so closely that very little of the silk was seen. I am sure that he will find a very good demand for this kind of work. *Cholis*, shawls, caps etc. are made of this cloth. The length of a piece of *kinkhab* is 6 cubits by $2\frac{1}{2}$ cubits. The workman is paid on contract system. For weaving 6 cubits by $2\frac{1}{2}$ cubits he gets Rs. 30. He takes about 20 days for weaving this, working on an average of 8 hours a day.

Kad is a silk cloth with a border. A good workman can weave a *kad* in six days for it measures only 6 cubits by 2 cubits. For the whole piece he gets Rs. 5. This sum does not merely include weaving charges but also the cost of dyeing the silk, reeling, warping and weaving etc. So the weaver actually earns for himself only 6 to 8 annas a day.

Shelas are used by Indian ladies as shawls. They measure from 8 to 9 cubits. They are generally plain silk cloths. In some cases they are ornamented with gold designs on the field, *palaos* and borders on both sides. The colours are various. The cost of *shelas* ranges from Rs. 40 to Rs. 150. Poona is well known for its *shelas*. The weavers who make *shelas* make also *sarees*. They are very artistic. Generally two persons work at them when they have ornamentation and borders. The artistic value may be put at 50 per cent. more than the intrinsic value. The market is local as well as in Bombay and other chief centres.

Jewellery.—There are few places in India where the art-craft of jewellery is not carried on. The Southern Mahratta country is full of jewellers who make all sorts and varieties of ornaments like nose-rings etc.

Ivory.—There are some persons who are doing ivory work. They make combs after the Indian style. A workman can turn out six combs a day working for the usual hours. Combs are sold by weight. A comb weighs 3 tolas. The selling rate of a tola is 12 annas and the cost of a comb is Rs. 2-4. The craftsman earns Re. 1-4 a day. He sells the goods to the merchants or to any local customer. He gets raw materials from Bombay. Usually he is not in debt.

Metal Work.—There are over two hundred small scale factories of brass articles. Most of them are apologies for factories. The following things are manufactured : Locks, hinges, bolts, household utensils, jewel boxes for poor people, *pooja* articles and flower vases etc. In each factory there are about eight to ten men working together. They sell the goods to the local merchants after they are finished. They earn about 12 annas a day. There are four factories where polishing work is done and here, too, workmen earn between 10 to 12 annas a day. The biggest factory is the Gujerat factory where artistic work is done on scientific lines, and where enamel work is also done. Here the following things are manufactured : Tiffin carriers, buckets, cups and saucers, tumblers, *thalis* and cooking utensils etc. About a hundred and fifty people work in this factory. Brass is imported from foreign countries especially England, Germany and America. The goods are sold locally, and are also exported to different parts of India. They pay their employees from Rs. 18 to Rs. 200 per month. Formerly the metal workers were doing fairly good business, but now the severe Bombay competition has affected the trade. Copper vessels are being made by ordinary beaters who make *handas*, *thalis* and *lotas* etc. They earn between Re. 1 to Re. 1-4 a day and sell their goods locally.

Carpentry.—There are about two thousand carpenters who do all sorts of work like making of household furniture, roofing, doors, windows etc. They also carry out odd work to the order of the agriculturist, such as making of ploughs etc. They earn about Re. 1 to Re. 1-8 a day. About fifty of them make good furniture for office and home use. About twenty of them do artistic work in carving. The carvers earn about Rs. 2 to Rs. 3 and the furniture makers between Re. 1 and Rs. 2. There is nothing special about this craft. They find a sale for their manufactured goods in their own place. They are fairly well off and are not in debt.

Glass work.—At Talegaon there is a Glass factory known as Paisa Fund Glass Factory. Lamp chimneys, plain and coloured globes, paper, weights, ink-stands, bottles and phials etc. are manufactured here. In the bottle section of the factory, flower vases, statues, images of cats, dogs etc. are made. There are about eighty-five people working in this factory. The wages of the workmen range between six annas to two rupees a day. A batch of six workers can turn out a thousand lamp chimneys a day. If any of the articles are to be coloured, the dye is mixed with the liquid glass. Raw material for the glass industry is obtained from all parts of India, mostly from the Bombay Presidency, except soda which is imported from England.

Bijapur District

Hand Weaving.—The towns of Bagalkot, Ilkal and Guledgud in the district have long had a name for the excellence of the *sarees* and male apparel which they put upon the market. But the mill competition has wrought the industry much harm, and at the present time the outturn is not as large as it used to be.

In Bagalkot there are 350 looms. One Lugappa Banappa Gudutha is considered to be the best weaver here. He has obtained medals in the Mysore and Dharwar exhibitions. *Sarees* woven by him are really artistic. He is capable of making any design on the border or on the "*palao*" from a given sketch. His brother Narappa Banappa Gudutha is an expert in weaving *cholis*. The cost of an ordinary *choli* ranges from 8 annas to Re. 1-2. The Bagalkot, Ilkal and Guledgud markets are full of *sarees* and *cholis*. The price of cotton *sarees* ranges from Rs. 2-4 to Rs. 15; mixed silk from Rs. 10 to Rs. 60 and pure silk from Rs. 50 to Rs. 200.

In Guledgud, there are about 3,500 looms on which all sorts of silk and cotton *sarees* and *cholis* are woven; but the place is best known for *khans* or *choli* cloths. About 100 varieties of *khans* are made here of various designs. The weavers turn out *cholis* in any design that is ordered. The cotton *khan* costs between four annas to a rupee; a mixed one from a rupee to Rs. 2-8 and pure silk from Rs. 2-8 to Rs. 3-8. The population

of the place is about 15,000 and half the number is connected with weaving in one shape or other. The silk yarn is obtained from Bombay and Bangalore, and cotton yarn from Sholapur and Hubli. The manufactured articles find a sale in all the Southern Mahratta districts. The weavers earn from 6 to 8 annas a day. The weavers are heavily in debt to Marwaris and merchants. About 4,000 of them are in debt to the extent of Rs. 100 on an average ; the rest to a lesser extent.

Ilkal is famous for *sarees* all over the presidency. There are about 3,000 looms and about 6,000 people are working in all branches of weaving. A weaver earns about 6 to 8 annas a day, and the reelers 1 to 2 annas a day.

In Gudur there are about 200 looms making *khans*, and 15 looms making *sarees*. *Kurdi*, *Clythra*, *Mali* (geometrical designs), *Mesengari* (true design), *Shevantiful*, *Gungavali*, *Rundmali* are some of the most popular designs on the *khans*.

Lacquer work.—In Bagalkot, there is one Mahadeo, who does lacquer work of cradles etc. The lacquer work of Bagalkot is different from that of Sind. In Sind, the designs are drawn and lacquered whereas in Bagalkot and in the Southern Mahratta country, the designs are made by painters with colours. I happened to see a cradle the selling price of which was Rs. 10. The cradle was $4' \times 2\frac{1}{2}'$. The paintings were done very artistically with male and female figures after the Indian style. I was wondering how it could be sold for Rs. 10 and the workman told me that he took only four days to produce that cradle with all its artistic paintings. He is no doubt a very smart man, and his earnings work up to a rupee a day. I would fix the artistic value of it at 30 per cent. more than the intrinsic value. It is a matter of regret that such artistic talents are unknown outside their remote villages. If these artists were only given more encouragement, they could earn a name for themselves and fame for the art-crafts of the presidency.

Stone carving.—There are about half a dozen stone carvers in Bagalkot who turn out fine delicate carving on stone. They make their own beautiful designs for the key stone and cornices of the door. They earn about Re. 1 to Rs. 2 a day when they get work, but they unfortunately get work very rarely on account of the general decline of Indian Art and Architecture. They do masonry work when they do not get sufficient carving work. Stone carving deserves every sort of encouragement, for it is fast decaying and in a few years, at the present rate of decline, it will be a forgotten art.

Metal Work.—In Bagalkot, there are about half a dozen blacksmiths who manufacture strong locks, costing annas eight to rupees three. The blacksmiths are doing well. They earn one to two rupees a day.

Sholapur

Weaving.—Spinning and weaving is the staple industry of the Sholapur District. Apart from the mills which do not concern us, there are some 6,000 hand looms in Sholapur. The district cannot boast of the production of pure silk fabrics. The use of silk thread is limited to the borders of various articles made of cotton yarn. *Sarees* of cotton with silk borders are woven at Sholapur, Sangola, Karmala and Barsi. In Sholapur there are about 15,000 to 20,000 persons who earn their bread by the *saree* weaving industry. This is the biggest centre of *saree* production in the presidency. Raw materials are obtained from the local mills from Bombay, Gokak, Ahmedabad and Broach. The manufactured *sarees* are sold locally and are exported to Kolhapur, Satara, Khandesh and Ahmednagar. Cotton *sarees* cost between Rs. 3 and Rs. 12. Imitation silk *sarees* cost from Rs. 7 to Rs. 15. If the *saree* costs, say, Rs. 3 one-third is the cost of the material, another third of the labour and the remainder for profit. A weaver takes about a day and a half to finish a *saree* and deducting the expenses for reeling etc. he earns about 12 annas a day, working 8 hours a day. Fly shuttle looms are in general use in Sholapur. On a fly shuttle loom 2 *sarees* can be woven in 3 days, whereas on a throw shuttle loom it takes 2 days to make a *saree*. Handloom weaving of *sarees* has a very bad future before it. *Sarees* are being made in the mills and thus this industry will gradually die out on account of mill competition. At Tikekarwadi near Sholapur there are about 30 looms making mercerised bordered *sarees*. They cost between Rs. 8 and Rs. 12 each.

Leather Work.—At Sholapur, bags, suit cases, portmanteaus etc. are made from leather. About 50 persons are working here, and each earns about Rs. 50 to Rs. 60 per month. Raw hides and skins are bought locally and tanned. After tanning and colouring the hides they make portmanteaus etc. A bag of the size of 24" is sold for Rs. 16. The leather workers are well off because their number is just sufficient to cope with the demand.

Metal Work.—Gawarekar & Co. of Sholapur manufacture all sorts of household iron articles, such as iron folding cradles, priced at Rs. 15, chairs (Rs. 4-12-0), folding tables (Rs. 8), general writing tables (Rs. 85 to Rs. 100), revolving shelves (Rs. 27) and Iron cots (Rs. 27).

There is a great demand for these articles. The industry is flourishing. There are about 50 persons working and earning Rs. 20 to Rs. 40 on an average per month.

Satara District

Silk bordered cotton *sarees* and *dhotis* are woven in most places in this district approximating in price and quality to those made in other districts. At Bandhan there are about 150 looms and about 350 people

work at them. Silk bordered *sarees*, as well as cotton bordered ones are made here. The former cost about Rs. 5 to Rs. 15, the latter from Rs. 3 to Rs. 5. The weavers earn between 4 and 8 annas a day. The produce of their looms is sold locally. *Sumti Kinar* is a well known centre for hand woven *dhotars* with silk borders. There are about 100 looms at this place, and 300 people work at them. The weavers earn between 6 and 8 annas a day. As there is a decline in their trade due to mill competition, the weavers are migrating to other places to find work. At Karad, there are also some looms on which they manufacture *sarees*.

Ahmednagar

At Ahmednagar, there are about 2,000 weavers who make pure cotton *sarees*, or *sarees* of cotton with pure silk borders and *dhoties* of cotton with silk borders. In Bhingar, which is close to Ahmednagar, there are about 700 looms on which they make *sarees* 15 to 16 cubits by 2½ cubits. The border and the *palav* are of pure silk with four inches of red band, divided by lines of yellow. The colour of the *saree* is green, red, black or blue. The yarn is imported from Bombay. The cost of manufacture of a *saree* is about Rs. 6 and it is sold for Rs. 7-8. It takes two days to make a *saree*. The *sarees* are sold locally and some are exported to Khandesh, Berar and Ahmedabad.

Condition of the weavers.—Almost all the weavers are of the *kosti caste*. Many of them are immigrants. If they do not find sufficient work, they shift to other centres. Their condition is far from being satisfactory. Mill industry has affected their trade. They migrate or stay in batches and their only possession is a loom for each person, and nothing else. They take up a house for a small rent in any place, work there for some time, sell their goods, and when the demand is poor, they leave the place for some other centre.

Ghoda

At Ghoda there lives a manufacturer named Baluba Navrak Khatve. He makes wooden toys and other ordinary things. There is nothing special about this craft. The workmanship is not artistic compared to that of Sind.

Belgaum District

Introduction.—The principal art-crafts of Belgaum are wood carving, dhurry weaving and bangle making. Gokak is a big centre of carved articles and lacquered work and toys. At Murgod they make coloured dhurries and bangles.

Kasbag

Kasbag is situated a few miles from Belgaum. In this place there are about 500 looms with about 1,500 persons who are engaged in all departments of weaving. They manufacture *sarees*, *pathel*, *uparni*,

dhotars and *khans*. Price of a *saree* varies from Rs. 2-8 to Rs. 30. They also make *sarees* of silk with gold *palav* to order costing from Rs. 50 to Rs. 100.

Pathels with imitation and pure silk borders and cotton body cost about Rs. 2-10 each. *Uparnis* cost Re. 1 to Rs. 9 each.

Khans cost from 4 annas to Rs. 5 each. All the *khans* manufactured at Kasbag are for the use of Brahmin ladies. These are very artistic and the artistic value would be at least 50 per cent. more than the intrinsic value. The markets are Belgaum, Poona and Bombay.

Gokak

Wood Carving.—There are about four persons who make from wood excellent wooden models of men, animals and fruits which are then painted in colours more or less true to nature. They are experts in making wooden statues of Krishna, Ganpati, Gouri and other Hindu deities. The wood generally used is known locally as "*polki*". It is described as a light wood. The paints are prepared by mixing with varnish coloured powders obtained from Bombay. Varnish gives gloss to the statues and thus spoils the artistic effect.

An image of Gouri 6 inches in height is sold at Rs. 8. An artisan would take about 10 days to make it. Great skill and labour are bestowed upon it, to make it so artistic. The ornaments are very finely carved out of wood and every detail is most ingeniously worked out. For one such image, paints and wood cost about Re. 1-8; so for his work of 10 days, the artisan earns Rs. 6-8. The artistic value of the image may be estimated at 50 per cent. more than the intrinsic value. This will give an idea of his workmanship and his earnings.

The wooden articles are sold throughout the district and the neighbouring places, and especially the images of Hindu deities find a ready market at the time of fairs. The workmen use the same old tools as are in vogue in other parts of the country. Their economic condition is quite satisfactory as they have work throughout the year. Their success in life is due to their skill in making a great variety of articles.

Murgod

Dhurries.—In Murgod there are some 20 persons who make coloured *dhurries*. They are made of cotton, and are woven on hand looms. The *dhurries* are of a very ordinary type and no great skill is bestowed on the work and the designs. Generally flower and leaf designs are worked on the borders and circular figures in the centre. They are sold locally and in Dharwar. The workmen earn about 8 annas to 10 annas a day. The weavers have no regular work, as the demand for the finished goods is poor.

Bangles.—There are some very small glass bangle factories in Murgod : about 50 people are engaged in this work.

Ghodgeri

There are ten small factories, manufacturing glass bangles here of every size and various colours. The raw material for making the bangles is imported from Ferozabad and Oglewadi. There are about 180 persons employed in all these ten factories. In one factory that I visited, there were 17 persons working among whom 10 were paid 8 annas a day and the rest 4 annas for 6 hours' work. The best bangle manufacturers are the following :—S. D. Tigadi, S. K. Agnur and B. S. Kadali.

This is an industry which is in a flourishing condition. If the manufacturers improve it on more scientific lines, they would be able to capture the market of the whole of India. The furnaces in most of the factories are not at all satisfactory. They are of a very crude type. One of the manufacturers expressed that he would like to rebuild it on the most up to date lines. If he does this it would be a good model for the rest. The bangle manufacturers find the cost of the fuel prohibitive and request the Government to show some concession to them. Government ought to encourage this industry as there is a great demand in India for glass bangles.

Dharwar

In many centres of Dharwar District, handloom weavers produce *sarees, dhotars, khans, kirgis* etc. They are mostly all of cotton with silk border. The condition of weaving is similar to other districts. The manufactured goods are sold locally, and the yarn is brought from the cotton mills of Hubli.

Dhurries.—At Navalgund, they manufacture *dhurries* of excellent workmanship but unfortunately there is only one factory here. A *dhurri* 5 cubits by 4 cubits is sold at Rs. 30, though it deserves more for the excellent workmanship. The raw material for it is obtained from Chirapet, Munawalli, Rambaug. There are about 14 people working in this industry, half of whom are women. A man earns 8 annas a day and a woman 4 annas. There is not a very good market for *dhurries.* People have not yet begun to appreciate them. Wider publicity and a show room in Bombay would create a greater demand.

Hubli

Hubli is one of the biggest centres of weaving in the Southern Mahratta Country. It manufactures *khans* and *sarees.* It is also the second biggest place in metal works.

Weaving.—There are about 3,000 looms in this place for *sarees* and *khans.* There are also about 150 people engaged in lace making. *Khans*

of this place are generally used by the poor class of people. Cost of a *khan* is Re. 0-12-0 to Rs. 2. They are made of cotton, silk and imitation silk. The price of a *saree* made from silk weft and cotton warp varies from Rs. 12 to Rs. 25. Plain cotton *saree* with silk borders costs from Rs. 4 to Rs. 12.

The weavers earn about 12 annas a day. Over 80 per cent. of the weavers receive advances and are in debt to the merchants. I am told that they are given up to drink, not for the love of liquor but on account of their poverty.

Cotton yarn is purchased from Gokak and other Mill centres. Silk comes from Bombay. Artistic value of the products is about 25 per cent. more than the intrinsic value.

Metal Works.—Brass, copper and bell metal form the raw materials. There are about 4,000 to 5,000 people working in this craft. A brass-smith earns from Re. 0-12-0 to Re. 1-8-0 a day. They manufacture all kinds of household articles, such as *handas, ghadas,* of various sizes, *Tuppilas, decksas* (copper), *kolgas* (brass), *mudi tuppilas, parathas, satha butti, jerri butti, lothas* and bell metal dishes etc. *Tabbakas* with designs are the best in the presidency. The artistic value of some of them is 50 per cent. above the intrinsic value. I found articles very cheap and nice. Raw materials come from Bombay. Market for the finished products is found all over the Deccan, Madras Presidency and Mysore.

CHAPTER XX

Kanara

Art is the expression of a nation's culture, religion and civilisation, but the district of Kanara has not been very fortunate in her attempt in artistic productions. During the greatness of the Vijayanagar Empire, Kanara was separated from the capital city by high mountains and impenetrable forests, its natural seclusion from the outside world gave it no theme to express itself spontaneously. Neither was there any trade to supply the impetus and hence the decay or rather backwardness in Kanara in Art.

Kanara is a land of rich forests which abound with trees of great economic and artistic value; sandalwood, teak, deodar, rose red cedar, walnut, and cane palm are some of the precious produce of the forest wealth of Kanara. So it is but natural that wood should be the medium of expression of art of Kanara; but it is an art that is not exploited by the peasant farmer. Kanara has special advantages over the other centres of sandalwood carving, namely (1) the Kanara wood carver has always at his disposal the finest sandalwood in India, (2) he gets it in a state when it is capable of the most delicate and refined carving. He also has food for his artistic talent in the natural scenery and animal life of the place.

Sandalwood carving.—The articles ordinarily manufactured for the Indian market are combs, toilet paint boxes, jewel boxes, small images, shrines or mantupas, toys (horses, camels, elephants, lions, deer etc.), chess men, fans and walking sticks. The articles turned out more especially for Europeans are card and pencil cases, watch stands, mirror and photograph frames, album covers, inkstands, paper-cutters, pen racks, envelope boxes, glove boxes, book racks and walking sticks. The more artistic are generally caskets, small cabinets, jewel boxes and writing desks for presentation purposes. Very artistic work is also done in carving of images and mythological subjects, which are much valued and patronised by the wealthy Hindus and members of the aristocracy, and are kept in their houses like sacred pictures.

Kanara sandalwood work is nearer in Art feelings to that of Mysore than to Surat. Hindu mythological subjects occur in profusion but grouped artistically, the surfaces ornamented being as a rule panelled or recessed for the idols; and the foliage is as a rule much more minute and more deeply cut than in Surat work. The foliage for example is thrown out in fan like sprays, with the tips of the individual portions rolled up. The mythological subjects are invariably placed with canopied panels, assorted between floral scrolls, which follow a fixed and pleasing plan.

The elephant headed animal, with foliated tail, or the pigeon pecking at the fruit, or the monkey jumping from tree to tree are ever present and recurrent features.

Indian Artists excel any others in space filling by intricate carving. These carvers attend no school, but learn the art at home, by copying designs which their fathers have executed before them.

Home of the carvers.—The wood carvers have always made their homes on the slopes of the ghats and outside the forests. Sirsi, Sitapur, Sirur, and Banavasi are some of the chief villages from which they come. A few of them have settled down on the coast, especially at seaport towns like Kumta and Honavar. The carvers from seaport towns excel all others for high workmanship.

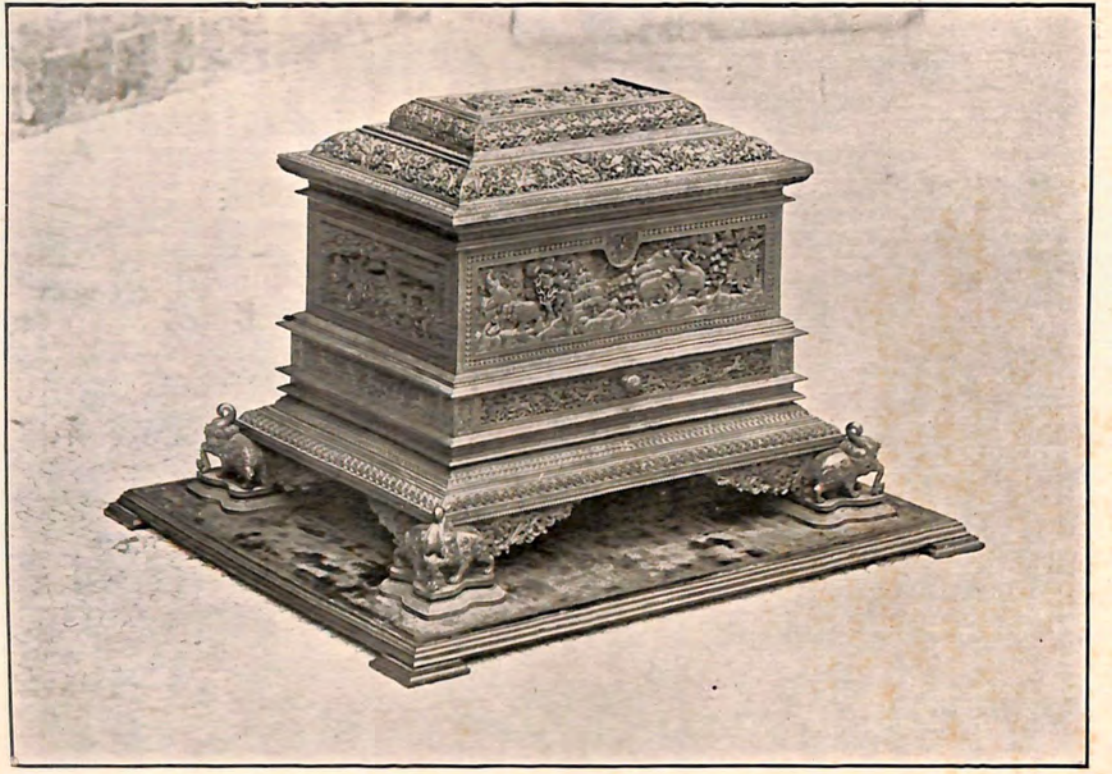
Caste of Sandalwood workers.—The art of sandalwood carving is now confined to a few families belonging to the Gudigar caste.

The following table shows the statistics of the towns, families, workmen, and the daily wages earned by these workmen :—

Name of Town	No. of families	No. of Workmen	Wages earned per day
Sirsi	2	6	Rs. 0 8 0 to Rs. 2.
Sidhapur	1	3	,, 1 0 0
Herur	2	4	,, 1 0 0
Banavasi	3	4	,, 1 0 0
Kumta	7	22	,, 2 0 0 to Rs. 3.
Honavar	5	13	,, 2 0 0 to Rs. 3.

Articles manufactured

Place		Name of article	Price Rs. a. p.	Labour
Kumta ..	1.	Enthronement of Rama ..	30 0 0	20 days.
	2.	Dathorga Ivory ..	22 0 0	15 days.
	3.	Photo frame ..	12 0 0	8 days.
Honavar ..	1.	Large box	200 0 0	6 months.
	2.	Do.	150 0 0	4 months.
	3.	Radha and Krishna on a swing	50 0 0	1 month.
	4.	Ishwar (Shiva, Parvati and Ganesh)	15 0 0	15 days.
	5.	Do. do. ..	15 0 0	15 days.
	6.	Krishna with flute ..	5 0 0	8 days.
	7.	Lakshmi	5 0 0	5 days.
	8.	Ganapati-Ivory handle ..	15 0 0	10 days.
	9.	Watch stand	3 0 0	2 days.
	10.	Rama, Lakshman and Sita ..	50 0 0	1 month.



G. P. Z. P. 1931. Plate No. 11. Sandal Wood Carving Work carried out at Honavar.

Causes of decay of Sandalwood carving.—Formerly there were about 70 to 100 families of wood carvers numbering nearly 300 individuals. But today, not more than 30 families carry on this ancient craft. In other words, sandalwood carving as an art is fast dying out. Many causes have brought about this decay. Machine-made photo frames, jewel-boxes toys, walking sticks, etc. are so much cheaper that there is no demand for handmade sandalwood articles. The wood carvers are as a rule ignorant, illiterate folk, and they do not think of setting about to create a demand by wide publicity. If there were such a publicity foreign markets would certainly patronise this art-craft. The Indian country-folk who are still orthodox and conservative in their outlook would, no doubt, also patronise this kind of work but the general poverty and the rise in prices of articles prevent them from giving encouragement to the decaying arts and crafts of India.

The sandalwood carvers think that owing to the introduction of the forest rules, the craft has received a death blow. This they tried to impress on me during my survey. Many of the wood carvers have migrated to Sagar in Mysore where they find every encouragement from the Mysore Government. They get sandalwood at a cheaper rate there than in the British territory and they can sell back the chippings to the Government sandalwood oil factory.

Their tools.—The tools employed by the artisans are primitive and although of many shapes and sizes may be classified as follows :—

1. The saw, ranging from the ordinary hand saw for cutting the log into planks, to a very fine hand fret saw employed for cutting the teeth of combs.
2. The plane, ordinarily manufactured by the village artisan for smoothening the surface of the plank to be operated upon, and for planing cornices or mouldings.
3. The mallet, a piece of wood about 5″×2″×9″ long.
4. The hone, a rough slab of fine grained hard stone with one face rubbed down for sharpening tools.
5. The chisel, which is of various forms, namely the firmer, a flat instrument, square, curved or skew-edged, the last for working in sharp corners ; the guoges, or hollow chisels of varying sizes and curvatures and the engraver. The sizes of the chisels vary from ½″ width to a width scarcely greater than that of a point of a steel nib. The tools are made from steel purchased locally.

Method of work.—As he squats on the ground in the characteristic Indian style, the carver wants neither table, hold fast nor screws. He holds down the piece he is carving with one hand, while he carves with the other hand. Having selected his wood, the carver cuts it into slabs or planks of the size

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and thickness required, which he proceeds to plane and join together and so construct his cabinet, glove box, or whatever article he is about to execute. Having finished the planing and joining work, he takes the parts to pieces and proceeds to inscribe the design or pattern on the wood with an engraver, outlining the design in all its details. The minute details are carried out with the smallest steel tools, of which the artisan has a great number and variety.

Some defects.—The great flaw, readily discernible in the beautiful work turned out by the wood carvers, is their inferior and clumsy joining work, which is however beside their art, and belongs more to the domain of the cabinet maker. It is also noticeable that, in cabinets most richly carved, drawer knobs are of the plainest and roughest description resembling those of an inferior bazar-made article. The clumsy hinges and locks used by the carvers sometimes mar the artistic value of their productions.

Their earnings.—The average earning of a good carver working for nearly five to six hours a day is between Rs. 30 and Rs. 40 per mensem. He would be able to earn more if he got more orders, for greater demand provokes greater industry. The carver gets greater profits by making small things for which there is always a demand, as they are within the buying capacity of a large circle of admirers. But big productions like jewel boxes with rich and artistic carving depicting scenes from nature and mythology, though proportionately they should fetch a greater price, yet unfortunately for want of buyers these are sold by the carver for the price of the wood with a modest charge for his labour. This fact naturally kills the incentive.

Sale for their produce.—For want of a local demand for their manufactured articles, the carvers bring their produce to the city of Bombay. In Bombay the cost of living is high, and as foreigners they feel like fish out of water. They have to find a quick sale for their goods in a couple of days. These carvers, as I have observed before, are not good businessmen, and lack the modern art of advertisement. They go to one or two merchants, who deal in objects of art and sell their goods to them at a price offered by these shrewd Bombay businessmen. So these poor workmen get just a bare living wage, and the middleman makes huge profits, by exporting the goods or by bargaining with the foreign tourists, who are quite ignorant of the market prices. I know an instance where a carver sold a jewel box to a merchant for Rs. 150 though its intrinsic value was more than Rs. 300. After a few days the merchant sold the box to an American tourists for Rs. 300 thus making a clear profit of Rs. 150. The tourist came to the museum and asked me the value of it. I told him it was worth Rs. 300. He informed me that he would get 150 dollars for it in America. This typical instance shows how the middlemen are exploiting the toil of the poor wood-carvers.

The present day carvers are not able to design as their forefathers used to, and therefore they request the Government to found a School of Art in Kanara itself, the home of sandalwood carving. They want their children to be taught drawing and carving based on the free-hand system and not on the mass system of drawing as taught in the Western Schools. At the same time they are keen that the School of Art should not introduce an exotic art but develop their own indigenous art on modern lines.

Blackwood.—The blackwood tree is commonly known as *shisham.* The colour of the wood as its name suggests is black ; or to be more correct, it resembles iron. It is very tough and is considered to be the hardest wood. From time immemorial, it has been used for plain and carved furniture in Indian houses. The blackwood, though hard, is yet capable of dexterous carving. Sofas, chairs, tables, tripods, brackets, cupboards are some of the articles made out of blackwood. Some of the most elaborate carving which we see nowadays in old housesand temples was executed in blackwood.

Teak.—Originally teak was used for simpler form of furniture, which did not require elaborate carving. Nowadays teak is gradually taking the place of blackwood, for there is a great partiality for teak-wood furniture. Kanara has a very good supply of teak and people make use of it for making doors, windows and pillars. There is good reason why teak-wood furniture should be thus patronised by the public. The present day furniture conforms more to the Western Style, which is plain and devoid of intricate carving. Teak-wood being oily can be well polished and looks very pretty when polished.

Pithwood.—Pithwood is usually known as *Bhivdi* wood ; it is used for making Bridal wreaths or crowns, known as *Bhasingas* in Kanara. This wood is softer than cork and when it is cut, it resembles white blotting paper. The workmen carve it into any shape or design by means of a penknife. As it is soft, it is very easy to engrave any design on it. After the engraving is done, coloured paper and gold and silver paper are applied to it so that the whole workmanship looks bright and catching. If the workmanship is done with great care, a piece may resemble closely a golden crown. Even flowers, buds, leaves etc. are carved out of this *Bhivdi* wood. The crowns are worth Rs. 2 to Rs. 10. A carver takes about four days to prepare such a crown, and these craftsmen earn a great deal in the marriage season.

Pangara.—The Pangara wood which is known in Kanarese as *Harival* has broader fibres and is used for the making of artificial fruits as ornaments.

Polkwood.—*Polkawood* (in Kanarese) is called the local *Folki. Polkawood* has very fine fibres, and is very light, and soft and yet strong. Delicate things like vases, candle sticks, toys, images etc. are carved out of this wood. This trade is mostly carried on in Savantvadi and Gokak.

CHAPTER XXI

The Konkan

The Konkan is a strip of land on the Western Coast of India, between Bombay and Goa. It is separated from the mainland by the Western Ghats. It has a long coast line and the land is intersected with many rivulets. It is a low flat country and is subject to the South West Monsoon. It has a very heavy rainfall and the land is fertile; so naturally Konkan is pre-eminently a land of agriculture.

Aluminium bangle manufacture.—Among the few art-crafts of the Konkan, metal takes the most important place. At Viziadrug in the Ratnagiri District aluminium bangles and buttons are manufactured. There are three small scale factories carrying on this manufacture and these employ 80 to 90 people of the place. Various kinds of bangles are made which are used by the poor folk to adorn their hands and feet especially the Kunbis. The average earning of a workman amounts to Rs. 5 to Rs. 40 per mensem.

Process of bangle manufacture.—An aluminium sheet four feet long is taken and pieces one inch broad are cut from it. These pieces are then pressed hard by means of machinery till the required size is obtained. After this, very delicate work is done on it in beautiful designs. The polishing work too is excellent. The biggest of the manufacturers turns out about 3,125 bangles per month.

Cost of bangles.—The cost of a set of eight bangles for the legs is 3 annas and a half, and a set of 24 bangles for the arm costs the same. Formerly cost used to be between 8 and 10 annas, but now the cost of aluminium has gone down.

General remarks on aluminium industry.—Perhaps it would strike one, after perusing a report on the flourishing condition of the aluminium bangles industry, that the Konkan is the home of aluminium. But aluminium is imported from Bombay, manufactured into finished goods in Ratnagiri. It pays the manufacturers to import aluminium from Bombay and then to export it back as finished products, for labour is very cheap in the Konkan. The success of one entrepreneur stimulated another so that now Viziadrug has become a centre for aluminium ware. It would be very advisable if other capitalists set up industries in the mofussil, instead of in Bombay where the cost of labour is very high, and the price of land is exorbitant, and these between them swallow up the major portion of the profits.

Button Manufacture.—There is one Mr. Wadi at Viziadrug who makes buttons, links etc. from aluminium. These are made on a simple

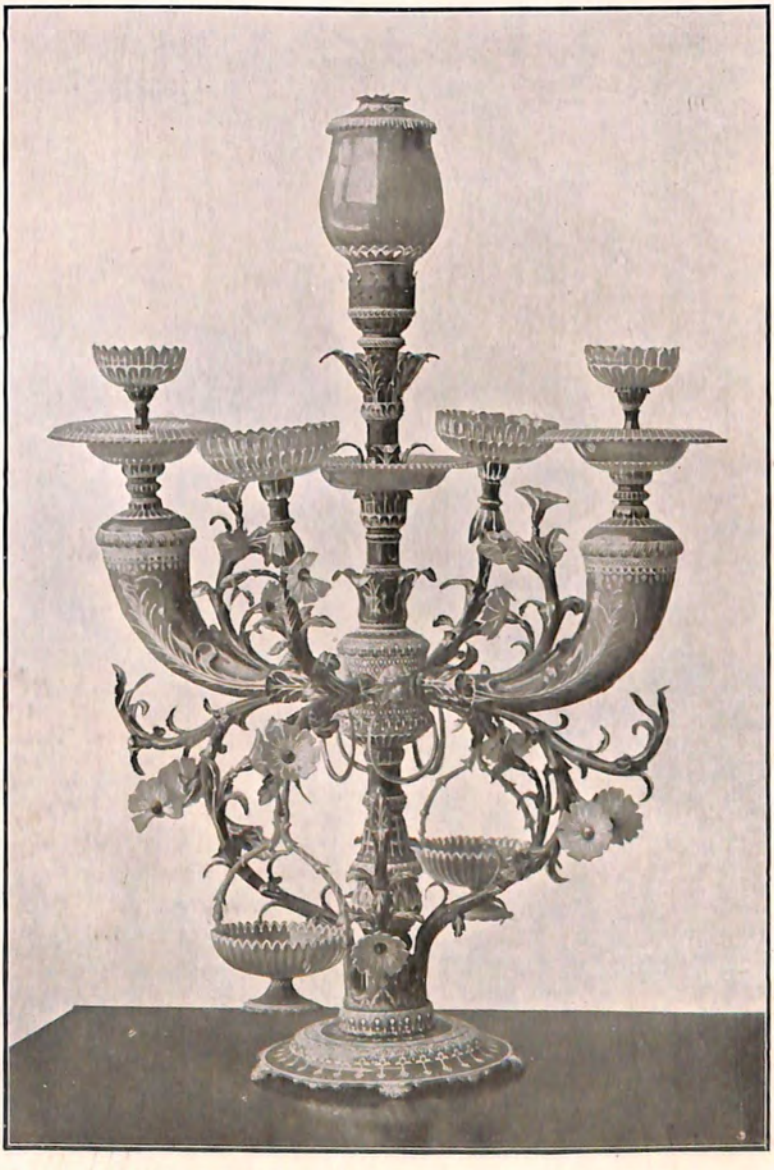

Plate No. 13. Horn Work carried out in the Konkan.

G. P. Z. P. 1931.

apparatus—a local invention. These buttons find a ready sale in Bombay. The manufacturer makes a profit of Rs. 2,000 to Rs. 3,000 per annum. Besides buttons Mr. Wadi produces links, bangles, *todas*, ghats and finger ornaments etc. Sixteen men working the whole day can produce 25 gross of buttons. Each gross costs Rs. 2. Mr. Wadi deserves credit for his shrewd intelligence in conducting the industry, as not a jot of metal is wasted in the process of producing these buttons. All the remnants of aluminium left after the manufacture of bangles are melted and made into thin plates, from which again are manufactured links, ghats, earrings etc. Mr. Wadi has almost succeeded in making the same machine produce not only buttons but also links etc. automatically.

Metal ware.—In every town of the Konkan we find about four or five persons making brass pots. The produce is just sufficient to meet the local demand; for most of the people prefer earthen pots for cooking purposes. The latter are not only cheaper but also better hygenically. It is rather curious to note that the brass workers make only pots and not plates, and yet they import brass plates from Bombay.

Wages.—A maund of brass costs Rs. 24 and a maund of manufactured brass articles is sold at Rs. 32, thus the profit for the workman is only Rs. 8. An artisan takes eight days to execute this work thus earning a rupee a day.

Carpentry.—In every town one comes across a dozen or so carpenters, who get house building or other local work of minor importance. There is no carpentry work of any importance producing high class furniture and other ornamental and artistic work, as there is little or no demand for it in the Konkan. There are about four families in Chitakla in Kanara who make boxes, tables and chairs etc. and supply the local needs, and also export them to Bombay. There is a technical School at Ratnagiri which supplies high class furniture on order.

Horn Industry.—Viziadrug was once a well-known centre of horn industry. Beautiful vases or flower stands were made out of horns. At present we do not find such splendid specimens as the craft has decayed or degenerated for want of patronage. The present day articles manufactured lack not only in artistic design but the general workmanship itself is not so good. Some of the flower stands exhibited at Wembley in 1924 and in America were made at Viziadrug. It is quite essential that Government should give wide publicity to this art-craft, to prevent it from being extinct. The lack of encouragement and patronage is fast extinguishing the once flourishing horn art-craft.

The Konkan was always noted for its bisons. The vases, flower stands etc. are made from bison horns. The workers are supposed to

have come from Goa, and have settled down in Viziadrug and Savantwadi. The raw materials are not so cheap now as they were before, for the Bombay market is very keen in getting all bison horns for itself as the workers there being Hindus have got a prejudice in utilizing horns of cow and buffaloes, which could be utilised for the horn industry.

Ship-building.—Ship-building is the flourishing industry of Ratnagiri. It is natural that Ratnagiri with its long coast line and innumerable rivulets and creeks should possess ships and smart seamen to carry on trade. To build ships excellent timber like teak is available at Karwar. The credit goes to one Sitaram Narsingh Surve for introducing the ship-building industry into this district on a large scale.

Mr. Surve owns a large ship-building yard. He builds boats of the size of 60′ × 40′ × 5′ which cost about Rs. 5,000. Four boats can be built at the same time in his yard. About 80 carpenters work in the yard throughout the year. There is a great demand for Mr. Surve's boats not only in the Konkan but also from the Baroda State. They ply between the intermediate ports of Mangalore and Karachi, thus capturing a good bit of the coastal trade. Small pleasure boats are also made at Mr. Surve's yard which are used by the Salt Department in Kanara, Konkan and Thana.

Process of making and wages of workmen.—Teak is the wood best suited for building a ship, as it does not corrode in water, on the contrary it hardens in salt water as the years roll on. The planks are joined together by fastening them together with cotton mixed with raisin or linseed oil glue. This makes the boat water tight. The carpenter earns between a rupee and two a day. While the " Maistris " income is nearly Rs. 3 a day.

Remarks.—There is a great scope for ship-building in the Konkan. All the trade of the Konkan is carried on by boats as there is no Railway connection and the land is full of rivulets and creeks. There are huge forests of excellent teak in the vicinity of the Konkan which is the timber best suited for ships and boats. The people of this part of the country are seafaring people in every way. The Konkan is well suited for a school of ship-building.

Weaving.—There are a few weavers in the Konkan who make coarse *dhoties, sarees* and *cholies.* They meet the local demand. The vast majority of the people are poor cultivators and their demands are few. Blankets or *kamblies* are, however, in great demand. They are all imported from the Karnatak. It would be advisable if the farmers were taught to spin and weave which would not only keep them busy throughout the year but introduce a new industry in the Konkan. If *dhoties, sarees* and *kamblies* etc. were made in this district they would not only be cheaper than imported goods but would also give work to half the starving rustics who waste their time when the season of cultivation is over.

Plate No. 12. Ivory Carving Work carried out in the Konkan.

G. P. Z. P. 1931.

Nut Crackers.—In Wadi there are about eight families of the blacksmith caste whose profession is to make nut crackers. The nut crackers are made both from iron and steel. The steel is used for the blade and is turned into a parrot's beak. The nut crackers are all made durable, and in workmanship they are in no way inferior to machine-made articles. A dozen nut crackers are sold at Rs. 6 or more. They also manufacture locks but their workmanship is very poor. On an average the workers earn about Re. 1 a day.

Guns and Swords.—There is one Mr. Krishna Sakharam Wadikar in Wadi who manufactures guns and swords. The guns are of an old type like the muzzle-loaders. He sells a gun from Rs. 40 to Rs. 100. It takes about a fortnight to make one. This industry from the very nature of it cannot be flourishing on account of the Arms Act, which restricts the possession of arms. Also Mr. Wadikar's guns cannot compete with the imported articles which are comparatively cheap and of fine workmanship.

CHAPTER XXII

INTRODUCTION

Sind

Sind is the northernmost province of the Bombay Presidency. In tradition, civilization and customs it is distinct from the rest of India. More than two-thirds of the population is Mahommedan. Karachi is the capital of the province.

Karachi District

As regards art-crafts Karachi city is poor. I made a detailed survey but could not find any art-craft of any special note. There are some gold-smiths as in other cities who make jewellery, and a few potters who make "Kujas", "Chattis" etc. There are about 500 families of these potters; but only about 50 of them are engaged in pottery and make chatties. There are three families who make kujas, or goblets with beautiful designs. Their workmanship is very artistic. These kujas are sold at Rs. 12 per 100. I think for artistic workmanship they deserve a better price. In my estimation Rs. 25 would be the right price for a 100, i.e. 4 annas each.

Jewellery.—There are some 30 or 40 shops of gold and silver smiths. They are doing a good business. The workmanship does not exhibit any artistic taste and I think it is due to the jewellery being of the heavy type. It is rather curious to note that the poorer class do not care much for the artistic design of the jewellery, but look to its weight. The jeweller's trade is hereditary, and probably the standard jewels have varied little in shape for generations. The ornaments in daily use are the *nath* or nose ring, made of gold, except that used by the poor, earrings such as the *gan* and the *dur* of gold. Two rows of gold beads strung on silk and the *durhi* form a woman's necklace. There is a gold pendant or *putli* on the lower thread. Bracelets called *kangans* of gold, silver or ivory are worn by rich women. Rings of silver or gold are used by both sexes. *Karis* or *anklets*, *bandras* or toe rings are almost invariably of silver.

Tatta

In the district of Karachi the chief centre for art-crafts is Tatta, the ancient capital of Sind. There are about 175 persons engaged in weaving silk and cotton fabrics. Some of the most artistic silk weaving is done at Tatta.

Silk and Cotton Weaving—Gurbhi—This is a striped cloth of silk or cotton or of both. It is used by Mahommedans of both sexes to

Ajrak—used as a pugree made in Tatta and Tando Allahyar.

make pyjamas. It is manufactured in various colours and designs. One of these designs is known as *mothro*, which has dotted lines against a dark background. These *mothros* are of various colours such as yellow, black and green etc. The standard size of a *gurbhi* is 16 yards by 36 inches. The cost of a plain silk *gurbhi* is Rs. 4 a yard, while those which bear embroidered designs of gold and silver threads cost from Rs. 8 to 12 per yard. The border is of cotton whilst coloured silk is used for the fabric itself. Formerly *gurbhis* had a wide sale in Central and Western India, but they are now chiefly sold in Sind itself. There is a big Mohammedan population in Sind whose patronage is enough to maintain this craft.

Mashrus.—These are made of mixed silk and cotton and in designs they resemble the *gurbhi* having striped lines of various colours. They look very gorgeous on account of the many colours used in the making of the design. This cloth like *gurbhi* is used for pyjamas and at times for making pillow covers. It is sold at Rs. 2 a yard.

Khes.—This cloth is a speciality of Sind. It is used as a bedsheet, blanket and table cover etc. These cloths bear chequered designs on a background of plain colour. The designs are usually of diamonds and geometrical patterns. They are made of cotton, silk or silk and cotton. Sometimes they have gold borders 2 inches wide with vertical designs of flowers in green colour. The borders are supported by various coloured narrow stripes 1/16th inch in width. The cost of these *khes* cloths ranges from Rs. 5 to 300 and over.

Safas.—Turban cloths are known as *safas*. They are nearly 6 to 8 yards in length and 32 inches in breadth. They are manufactured in various colours with gold thread borders of one and half inch.

Lungis.—These are made of plain silk and sometimes they have gold and silver thread designs. They are of various colours and designs. Flowers, diamonds, geometrical designs, and popular figures are woven into them. A *lungi* varies from 6 to 8 yards in length by 16 to 36 inches in breadth. A mixed cotton and silk *lungi* costs Rs. 30 while one with gold thread costs between Rs. 50 and Rs. 200.

Ajraks.—*Ajraks* are used as bedsheets and wrappings for the head and shoulder by both men and women of Sind. They are made of cotton cloth with printed calico designs. The designs are impressed by means of a wooden stamp. The fabric is first stamped with yellow coloured designs and then with black. The colours are of indigeneous make. After the designs are dry the fabrics are immersed into indigo colour and then allowed to dry after which the fabrics are steeped in hot water to make the colours fast. Then they are ready for the market. *Ajraks* are made generally throughout Sind, but in Tatta alone there are 700 people working at them. The printers use swadeshi dyes prepared by themselves. They extract blue colour from indigo, red from

lac, and yellow from a flower called *kuskusful*. When they wish to have a dye other than blue, red and yellow they make use of aniline dyes.

The designs on *ajraks* are usually in Mahommedan style consisting of flower and geometrical designs. They have a two-feet border all round which again is sub-divided into smaller ones. The broadest border often has in it a design of a mosque window which has by its side a pot with a plant with flowers, and on either side of this is a running design of leaves and flowers. Then there are other designs embodying birds and flowers and writings in Arabic. In the centre there are squares, diamonds, hexagons and other geometrical figures intermixed and the whole is fully decorated with rosettes.

An *ajrak* is usually three to seven yards in length and about three fourths of a yard in breadth. It costs between Rs. 3 and Rs. 10 according to the design. A man can stamp 5 to 6 *ajraks* a day which bear printing only on one side ; but for those which have designs printed on both sides it takes double the time.

Quilt cloth.—On quilt cloths various designs are stamped in black, red and brown on a white back-ground. The price of a quilt cloth varies between Rs. 3 to Rs. 8. A man is capable of printing three pieces a day.

Susis.—This is a cotton cloth with red stripes. It is used for pyjamas. About 100 persons are engaged in manufacturing *susis*. Their average earning is between Rs. 8 to Rs. 12 per month. *Susis* are sold at 12 annas a yard.

Braids.—Braids are used by Sindhi ladies for their pyjamas and skirts. They are of simple designs in gold thread on a green, red or purple back ground. Their usual length is about a foot and a half and a piece costs about Rs. 2 to Rs. 3.

Brocades.—There are about eight to ten brocade makers in Tatta. They earn Re. 1 or Re. 1-8-0 a day on an average. Only two merchants Messrs. Saloncar and Noor Mohamed sell brocades. Brocades are used for making rich shoes, coats and caps. They have usually octagonal designs of black, and inside these there are gold flowers having borders of green separating the gold flowers. The designs are worked only on one side. The colour of the background is either black, yellow or green.

Table covers.—These are usually of the size of 27″× 27″. The workmanship is very artistic in that the silk thread is ingeniously woven in stripes of orange yellow with diamond designs. The cost of a piece is Rs. 25. The cloth is also used for handkerchiefs by rich Sindhis.

Baluch Rinde

Farasis.—Baluch Rinde is a small village in the Karachi District. There are about 40 to 50 families in the village and all of them weave *farasis* as a cottage industry, with a natural skill which is inborn

Farasi—a type of Woollen Carpet-work of Baluch women in Bubak.

in them. This craft is carried on by the women and children only. Men are busy with agriculture or they roam about in idleness. *Farasis* are made by women during their spare time when there is no work in the fields, while men loiter away their time. The *farasis* are made of wool. The weavers get the wool from their own village or import it from neighbouring villages, and obtain dyes from the Bania merchants from Mirpur Sakro, a town 8 miles distant from their village. *Farasis* are woven on handlooms and it is a cottage industry. The term "*Farasi*" is the Sindhi word for woven carpets made by Baluchis, *Farasis* are woven on pit looms in the ordinary way. The only difficult part of the work is the production of the pattern which although regular occupies the whole of the fabric. The pattern is obtained in the following way. The weft thread instead of being inserted at one throw of the shuttle throughout the breadth of the web is stopped at the proper place floated at the back of several warp threads and brought up again at the proper point in accordance with the design. In each row several threads of different colours will be found floating one over the other at the back of the fabric. Both camel's and goat's hair are sometimes used instead of or in combination with wool. *Farasis* made of real wool are of superior quality. The selling price of a *farasi* is from Rs. 10 to Rs. 90. The *farasis* are sold to the Mirpur Sakro merchants who do not give any advance for the same. If any one wishes to order a special *farasi* from these people, then only do the makers ask for an advance as earnest money. The artistic value may be estimated at 50 per cent. more than the intrinsic value. A weaver takes 12 to 15 days to weave an ordinary *farasi*, whilst to make a high class one with rich and artistic designs about two months are required. The economic condition of the weavers is not bad. Practically all the members of a family assist in making a *farasi*. The number of dependants is few. The weavers are also cultivators which occupation keeps them busy throughout the year. They sell their goods to any one but when they take advances from merchants they are bound to sell to them only. Merchants are their chief patrons. On an average a workman earns about 4 to 5 annas a day, when working on a superior piece, he may earn about 8 annas a day. These people are not in debt.

Thano Bulakhan

Embroidery.—The Muslim ladies of the place spend their leisure hours in knitting caps. This kind of work is carried on by Muslim ladies of Jherak and Sakro also. The workmanship is very artistic and also durable. The threads are of fine cotton. As a rule these Muslim ladies have a great talent for embroidery work and they learn by instinct only. They make mostly caps, in gold thread while white thread is used for the petals and in the centre there is crimson colour. The background is knitted with plain designs in black or

crimson colour. These caps are seldom made for sale, but for members of the household. To make one cap, it takes nearly 18 to 20 hours of labour. This is a home industry.

Farasis.—*Farasis* are made of wool of sheep and camel hair both of which are found locally. The wool is dyed locally from a colour got from Kotri. A workman takes nearly two months working for a few hours a day to make a superior kind of *farasi*, 6 × 4½'. The cost of such a *farasi* is Rs. 40 to Rs. 50. About 50 *farasis* are produced in this place in a month. They are sold to merchants or to any customer who may purchase directly from them. These *farasis* find a market all over Sind. The intrinsic value of a *farasi* produced here is just a little less than that of Baluch Rinde and I would place the artistic value at 40 per cent. above the intrinsic price. The few that I examined here were not so artistic as those of Baluch Rinde. In other respects the condition of the craft is the same as at Baluch Rinde.

Manjhand

Susis.—In Manjhand there are about 10 houses wherein nearly 15 men weave *susis*. The usual size of a piece is 22 yards × 2 feet. The cloth has yellow and purple lines on it lengthwise 1½ inches apart or black and red stripes one-fourth inch thick with one-eighth inch of yellow in between. A good workman can weave 6 to 7 yards a day and earns nearly 7 annas a day. Women who help in the work earn about 3 annas a day. The raw material is got from the merchants who import it from Karachi. The *susis* are sold locally and in the surrounding villages but now the business is not so good as the markets are flooded with Surat *susis*. Formerly the selling price of a *susi* was Rs. 14 for a piece of 22 yards but now it is much less.

Lungi.—The usual size of a *lungi* is 6 or 7 yards × 2½ feet. It has generally chequered designs, of red and white, with green, yellow and red stripes. The stripes are 1½ inches to 6 inches thick. Here the *lungis* are all of cotton only. The cost of these articles varies from Rs. 3-12-0 upwards according to the design. A workman takes a week to make three *lungis*. The same workman usually weaves both *susis* and *lungis*. The cotton *lungis* have not much artistic value.

Kotri

At Kotri there is a glass button shop; I cannot call it a factory. There is no other art-craft. The glass button-making shop is owned by Mr. Gulam Mohamed Ali Baksh. He does the work himself with two assistants. He imports the plate glass from Karachi and it is cut into squares and afterwards ground into octagons by means of a hand lathe. Then a coating of mercury is applied and over it lac, after which the pieces are ready for sale. Coat buttons (hexagonal star shaped) are sold at Rs. 9 a gross, and a dozen shirt buttons at Rs. 6. A dozen

links are sold at Rs. 3. As these buttons have a very fine finish, they command a good market. The manufacturer does not make as much profit as he ought to. Intermediate brokers buy from him wholesale and sell them throughout Sind. The artistic value of the buttons may be estimated at 30 per cent. more than the intrinsic value. Publicity would improve the trade.

Jewellery.—There are nearly ten shops where 30 to 40 goldsmiths make all sorts of jewellery. A goldsmith earns on an average about a rupee a day. They are busy all the year round and there is no lack of work.

Embroidery.—There are nearly ten to fifteen ladies who make jackets for Sindhi muslim ladies. It takes 4 days for a woman to make a jacket. It is merely a question of knitting. The jacket is sold at Re. 1-8-0.

Many women of the place make embroidery which is used for shirts and pyjamas of both men and women. The embroidery is made out of Jeri (gold thread) and woven into intricate designs. It is an extensive cottage industry in Sind ; almost all women spend some of their time in this work. The articles are not made for stock but are made to order only. The customer has to supply the Jeri. Jeri is sold at Re. 1-2-0 a tola. The artistic value may be estimated at 50 per cent. more than the intrinsic value.

Saun

Date palms leaf work.—In Saun they make baskets which are used by the people for bringing articles from Bazar and for keeping chapattis. The diameter of a basket is 1 foot and it is sold at 1 anna or an anna and a half. The baskets have coloured frills. Basket making is the sole occupation of the women. A woman working the whole time can make 4 baskets a day on an average. But mostly they make 2 baskets daily for they have household duties to attend to as well. Basket making is a cottage industry and keeps busy the poor people. The baskets are made from the leaves of the date palm. There is a great demand for these baskets and they are sold locally and in the villages around. It costs little or nothing for the basket makers to get the raw materials ; for these consist only of date palm leaves of which there are plenty in Sind. A woman making two baskets a day earns about 2 or 3 annas a day.

Hyderabad District

In the district of Hyderabad, artistic pottery and tiles are made at new Hala and Narsarpur. Lacquer work articles are manufactured at Khanote and Khakri. Khanote and Khakri are villages quite close to each other. Cloth printing is done at Tando Allahyar. At Matli there are metal workers, who make nut crackers, scythes of steel and bells, etc.

Hyderabad

The town of Hyderabad is the headquarters of the district of the same name. There is no art craft of special note here, though jewellery, furniture, pottery and shoes are locally made as elsewhere.

Jewellery.—There are about 1,000 persons making jewellery for the different castes of people that inhabit Hyderabad. Each type of people has a liking for particular kinds of ornaments but in general to all Sindhi women, ornaments are indispensable. A frontal ornament for the hair (*chindi*), rings for the fingers and toes (*mundi* and *bandra*), bracelets, anklets and armlets with an amulet which may be worn on the arm or suspended from the neck, complete the decoration of a lady. A gold necklace costs about Rs. 200 and a silver one Rs. 100.

Most of the goldsmiths work at home. They make jewellery to order. It is a rather difficult task to describe the designs and workmanship ; for once the ornaments are in the women's possession it is difficult to get an idea of same. There are twenty big shops but even here costly jewellery is not found for sale. The goldsmiths are well off and they make about Rs. 3 a day on an average.

Embroidered Fancy shoes.—There are about 300 shops in Hyderabad where they make embroidered shoes, saddles, etc. In each shop three to four men on an average work. The workmen are all of the Marwari class. Men do leather work proper, but the beautiful embroidery in gold and silver thread on canvas or velvet is done by the women folk. Mostly the shops are their residences also and so the women can work at embroidery and also mind the household duties. It is very interesting sometimes to watch half a dozen women doing the work of embroidery so artistically and so quickly and at the same time gossiping. They do not feel the strain when they sing or gossip. These women all without exception are illiterate, but the artistic embroidery they turn out is the wonder of all investigators. I think it is a hereditary instinct, for from generation to generation, they have been carrying on the same trade. The selling price of a pair of embroidered shoes is Rs. 3 to Rs. 4. I would estimate the artistic value of the embroidery itself as 150 per cent. more than its intrinsic price. Besides embroidered shoes they make very artistic saddles. It is a custom among the Sindhis to take the bridegroom on his wedding day on horseback in a procession. So for this occasion rich folk use costly saddles beautifully embroidered with gold, silver and silk thread. Such saddles are executed at Hyderabad.

The workmen as a rule are not in debt. A man earns Rs. 2 to Rs. 2-8-0 on an average. They obtain their materials for making shoes and saddles locally. The manufactured goods are sold to merchants, who again sell them throughout Sindh. In general the workmen are happy,

Lacquer work on wood made in Halla, Kashmore and Khairpur.

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for their wants are few, but for their artistic work they surely deserve more. It would be to their advantage if they substitute the latest and most up-to-date tools for their primitive ones.

Furniture.—As in other towns there are some carpenters here also. They are mostly Punjabis. They make all kinds of furniture, but what deserves special mention is a kind of cradle. The cradle is not meant for babies but for adults. These cradles are inlaid with white wood. They cost about Rs. 250 each. This type is a substitute for cradles of lacquer work made at Khanote. It must be said that these cradles do not come up to the level of the lacquer work cradles in design, casing and workmanship. It takes more than 36 days for a carpenter to make a cradle. Besides cradles they make cots and cupboards with the same designs and carving, etc. A cot costs about Rs. 250 and it takes a month to make one. The cost price of a cupboard is Rs. 160 and a carpenter takes 25 days to make one. A carpenter earns on an average about Rs. 60 per month.

Khanote

Lacquer work.—Khanote and Khakari are two small villages close to Hala in the Hyderabad district. Both these places are well-known for their lacquer work.

An article intended to be ornamented with lac is first turned into the desired shape and polished. Should cracks or joints exist these are plugged with wood and waste lac, etc. All the imperfections and joints are thus made to disappear completely and a smooth and uniform surface is produced. This art is practised in the ornamentation of wooden toys, bed posts, cradles, powder boxes, vases, etc.

This art attains its highest perfection in Khanote and Khakari. But the beautiful art of lac painting has for years past been steadily disappearing from Sindh. Though there are many men throughout Sind doing lacquer work, there are very few (their number can be counted on one hand) who practise it in the highest perfection. In Khanote there are about ten shops which make lacquer articles. In each shop on an average two to three men work. They make charpoy legs for which there is a great demand. Charpoys cost Rs. 5 to Rs. 20. Besides they make very good cradles which are sold at Rs. 150. These are truely works of art. The whole cradle is lacquered in variegated colours with beautiful designs of leaves and flowers to match. The artistic value may be 50 per cent. above the intrinsic value. A workman earns about Rs. 3 a day. They obtain the materials locally and sell their articles in the whole of Sindh. They are contented people but are aware of the decay of their craft. Want of demand for their craft is paralysing them and their industry.

Khakri

Lacquer work is the chief art of this village. There are about 20 shops in which nearly 100 men carry on their craft. As Khanote is noted for cradles and charpoy, so Khakari is the centre of smaller articles like jugs, flower vase, glasses, powder and colour boxes. The cost of a flower vase is Rs. 1-8-0 and a jug also costs the same.

Hala (New)

Pottery.—Hala is another well-known centre for artistic pottery and tiles, like Sehwan in the Larkhana district. There are about 12 factories wherein 50 people carry on the craft. A worker earns from Re. 1 to Rs. 3 a day on an average. They obtain the clay locally and sell their manufactured goods throughout Sind. The best pottery manufacturer is one Usta Abdulla. He has two men working under him.

The intrinsic value of the pottery of Hala is the same as in other places, but artistic value of the tiles, *kujas*, jars, etc. produced by Usta Abdula is certainly 50 per cent. more than the intrinsic value. Almost all the potters are doing well as will be seen from their average earnings of Re. 1 to Rs. 3 a day. They sell their manufactured goods to merchants or direct to users. The industry deserves greater publicity. If the rest of India knew of the high class wall tiles, jars, etc., that are manufactured at Hala, this craft would be flourishing and would give work to more people.

Hala (old)

Here there are 9 shops where nearly 40 people make *ajraks* each earns on an average from Re. 1 a day to Rs. 2 provided they work hard. There are about 600 persons making *susis*, 10 persons making *khes* and 20 persons making *lungis*. They get the raw material from Hyderabad. They sell their goods locally to the merchants who send them to other parts of Sind. Those who weave *susis* earn between 8 and 10 annas a day. Now the market for *Susis* is declining as the people are going in for foreign goods.

Matli

Ajraks.—In Matli, there are about 50 persons who make *ajraks*. The workmen get the raw materials from the Bania merchants on credit system. They have to pay a heavy rate of interest. The selling price of a pair of *ajraks* is Rs. 4. The cloth contained in it is worth Rs. 2-4-0. A diligent worker earns Re. 1 to Rs. 2 a day on an average. The wooden stamps by which the design is made on the cloth are brought from Hala. The best workman is one Muhammad, who earns as much as Rs. 4 per day. His work is very artistic. The artistic value of a piece is 60 to 70 per cent. more than the intrinsic.

A good *ajrak* is sold at Rs. 6. The colours used are olive green against red and yellow. The border is of olive green.

Iron Scythes.—In all there are four shops which turn out iron scythes. Each shop makes nearly 2,000 scythes per annum. The handles are of wood. They are sold at 4 annas each. Extensive sale is made at the time of the reaping season. They also make antimony pots and antimony sticks for applying *surma* to the eye.

Nasarpur

Weaving.—Nearly 500 persons earn their livelihood by weaving *khes* and *susis*. A *khes* is a bed sheet or cover. The merchants supply the workmen with material and pay Rs. 4 as wages for weaving a *khes* 11 yards into 2 yards. The reeling and warping too is done by the weavers, whose earnings come to about 15 or 16 rupees a month. Most of the weavers are indebted to the merchants and their houses are mortgaged to them. The manufactured goods are sold at Hyderabad, Sukkur, Karachi and Shikarpur. The selling price of a cotton *khes* 11 yards long is Rs. 15 to Rs. 25 and upwards. The selling price of a *susi* 19 yards in length is Rs. 6 and upwards. A silk *khes* with gold embroidery may even cost as much as Rs. 1,000. Nasarpur is well-known for its silk and gold thread *khes*. The weavers obtain the raw materials locally; silk yarns and gold thread they get from Karachi where merchants stock them. *Khes* and *susis* are woven on pit-looms. If the weavers could manage to get loans on a lower rate of interest, they would be relieved from the clutches of the moneylenders who are also merchants, who dictate their own terms when buying the produce from the weavers. The best *khes* in Sind is manufactured here. They make many varieties of *khes*. For a good *khes* the artistic value may be put 50 per cent. above the intrinsic value.

Pottery.—There are four or five families who make artistic pottery and tiles. The articles are sold throughout Sind. One of the pottery manufacturers named Kasimudin, son of Khan Muhammad, was formerly engaged in the J. J. School of Art, Bombay, as an Instructor in the Pottery Department at the time of Mr. Terry. He was paid Rs. 100.

A potter earns about 12 annas to a rupee a day, but when there is a great demand he earns between Rs. 2 and 3. Hotchand Deumal is one of the biggest pottery merchants in Nasarpur. He manufactures excellent jars which he sells at Re. 1 each, and plates at 4 to 6 annas each. The pottery makers are not doing well.

Ivory articles.—There are three shops wherein 40 persons make ivory bangles.

Tando Allahayar

Cloth Printing.—This place is well-known for cloth printing. The best *ajraks* hail from Tando Allahyar. *Ajraks* are printed on both sides on one side there is indigo colour and on the other red. An *ajrak*

printed on both sides is sold at Rs. 4 to Rs. 12, whereas that printed on only one side is sold at Rs. 2 to Rs. 2-8-0.

Bed sheets, quilts, table cloths are also manufactured. A bed sheet is sold at Rs. 1-12-0 to Rs. 3. Vegetable dyes are used to colour a bed sheet. The selling price of quilt is Rs. 3 to Rs. 7-8-0.

Saree Cloth.—*Saree* cloth of the size 8 yards by 2 yards is sold at Rs. 4 to Rs. 6 each. This cloth is as a rule pure white with fine design of flowers and leaves for the border.

Another cloth specially used by Marwari and Muslim ladies for gowns is also printed here. The size of it is 15 yards by 2 yards. It is sold at Rs. 3-8-0 per piece.

They also do knot tying work here ; the workers earn about 3 to 4 annas a day.

Larkana District

In the Larkana District one comes across many and various kinds of Art Crafts. Lacquer work is done at Bahawalpur, Patgal Muhamad and Nawalakho. Sewan is a good centre for artistic pottery. Woollen and cotton carpets are manufactured at Bubak and Phulji. In Junja steel axe heads are made.

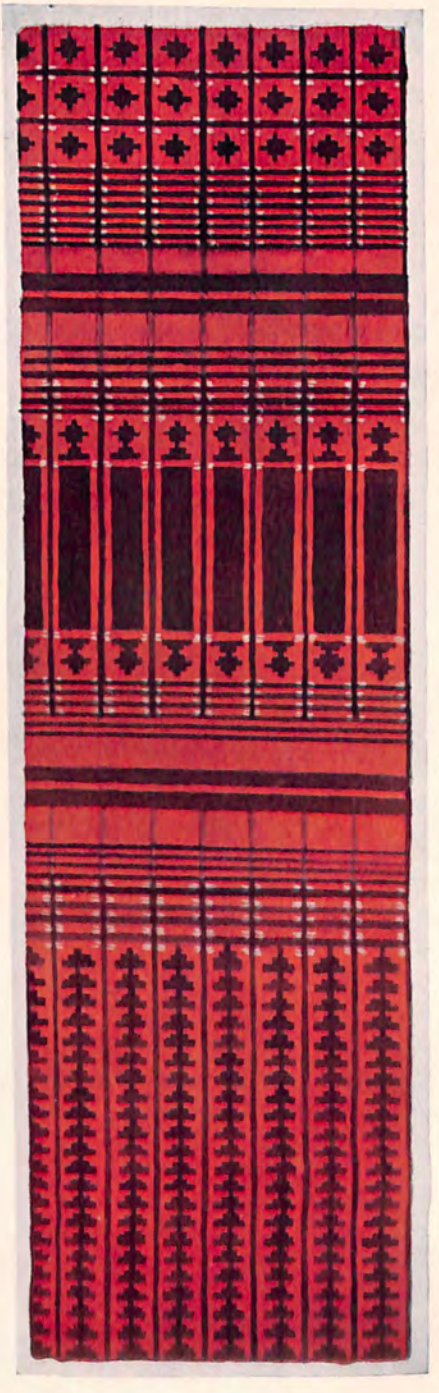
Larkana Town

Weaving.—*Susis, khes* and towels are made in Larkhana. About 150 to 200 persons are engaged in the weaving industry. A weaver earns about 8 annas a day on an average. The raw material (cotton yarn, etc.) is imported from Karachi.

Embroidery.—There are about 50 persons who do embroidery work. The embroidery that is done at Larkhana is very ordinary, i.e., caps for children of poor class people. The cap is priced at 4 annas. The embroidery work is done by women at their own place as a cottage industry. The rest is in common with the other parts of Sindh.

Ivory Carving.—There are four people in Larkhana town doing ivory work. They usually make bangles which are no more than plain rings to fit the arms with no artistic work on them at all. The traditional usages of people have probably a controlling effect. The higher castes wear these bangles only during the first year of wedlock. They are replaced by bangles of silver and gold, and other materials.

Metal Work.—There are about 30 to 40 goldsmiths. There is nothing special to be mentioned of these. They make all sorts of jewellery that is in vogue at the place. Larkhana town is a fairly good centre for brass work. Here plates, dishes, cups, pots, and vases, etc., are made. Small cups that contain one inside the other to the extent of nine are called *navraghis.* This is a special curiosity here. Antimony pots costing Re. 1 each are also made here besides big water vessels and cooking utensils.



Khes—a bed cover made in Halla and Nassarpur.

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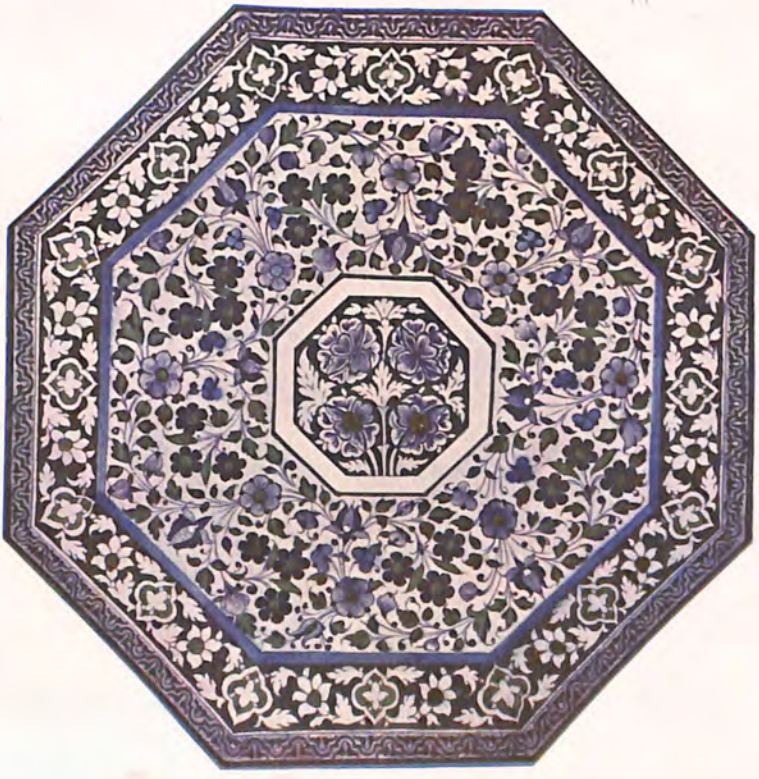

Pottery—table top made in Nasarapur and Halla.

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Brass utensils are prescribed by religious ordinances for Hindu use, and have for centuries served for domestic as well as sacrificial purposes. This is the reason why the brass and coppersmiths have always formed an important branch of Indian craftsmanship in every town in India. These craftsmen earn about Re. 1 to Rs. 1-4-0 per day. Brass is mostly utilised to make articles of every day use but here some of the workmen also make things of artistic value like small statues of Buddha, Elephants, etc. Buddha's statue is sold at Rs. 4 while the elephants fetch Rs. 6. Beautiful plates are also made. Raw material is obtained locally. The manufactured articles are mostly sold locally; some of them are also sent to Karachi. Bhai Narayan Seth is the biggest merchant who deals in brass ware. The artistic value may be 20 per cent. above the intrinsic value, of such articles as may be classed as artistic. Generally speaking there is not much art in the brass work of the place.

Leather.—Ghulam Sowcar's leather work is well-known in this place. Here they make leather vases, suitcases, belts, etc. Two leather vases cost Rs. 8 to Rs. 10. The workmanship is well appreciated by the public. There are four persons who make camel saddles, the price of which is Rs. 2 to Rs. 3 each or Rs. 4 if padded. They also make grain bags for horses which are sold at ten annas each.

Ornamental work.—Ghulam Shaner is an artistic manufacturer who makes various kinds of ornamental articles such as flowers, vases, etc. He makes vases and goblets, etc. either by casting or moulding. His designs on the vases are either carved or embossed and the workmanship shows good taste. The cost and description of the articles made by him are as follows :—

(1) *Charpoy* four legs made of wood, highly ornamented cost Rs. 25. The glaze of the lacquer work is not so superior as one sees at Hala but the ornamentation and designing is perhaps the best in Sindh. On account of the exquisite design I would place the artistic value at 50 per cent. more than the intrinsic value.

(2) He makes vases from camel leather. The large flower vases are very good in design but not in colour. The colours stand harshly one against the other and do not blend into one artistic whole. The price of a pair of these vases is Rs. 10 but I think it should be higher considering the workmanship, and not forgetting that they are made of leather. I should estimate the art value to be 100 per cent. more than the intrinsic value.

(3) The smaller vases made by him are of two kinds in shape and design. Their cost is Rs. 3 per pair. These vases are made of camel skin and designs are embossed in them and then they are coloured. It is very creditable for the producers to get leather into such artistic shapes. The finish is excellent. It is a pity that people do not

appreciate Ghulam Shaner's art for if there was demand he would produce still finer work.

(4) H's casting work in clay consists of various articles such as vases and brackets, etc. Mr. Ghulam has a ready-made mould and casts all these vases from it. When the vases are brought out from the mould they are left to dry for a few days and then they are baked in a kiln. When they come out of the kiln, they are red in colour. Each vase is sold for only a rupee, but for their artistic worth they certainly deserve more. The artistic value is at least 100 per cent. more than the intrinsic value.

Lacquer Work.—There are about 20 persons doing lacquer work. They earn about Rs. 2 a day. Lacquer work is carried on in many places in Sindh. The design, finish and the economic condition of the workmen, etc. are common to all Sindh. The subject has been dealt with in connection with Khanote.

Navalakhos

Lacquer Work.—The village of Navalakho is about six miles away from the railway station of Dadu, and is a well-known centre for lacquered wooden articles. *Charpai* legs, low chairs, grain measures and bedsteads are some of the articles manufactured in Navalakho. The *charpai* legs are of about six different kinds; the difference being in the variety of the designs. In Sind houses one invariably sees *charpais* and in well to do houses these have variously ornamented legs. They resemble the legs of a chair but the workmanship is more elaborate, and artistic. Orange, red, green, yellow and black are some of the popular colours used to lacquer these. Sometimes even for a space of 4 or 5 inches one observes no carving at all but mere coloured design. The design is simple and consists of dots or of various colours merging into one another. A workman takes in all 3 days to make the *charpai* legs and he sells them to the merchant for Rs. 4 or 5. The merchant usually makes a profit of Rs. 2 on a set of *charpai* legs.

Manjis are low chairs. Their size is 6″×18″×20″. They have a back to lean upon of about 20″. The designs on the back are of horizontal lines intercepted by vertical lines these forming rectangles and squares. On the top there is a border of about six inches which is artistically ornamented by ovals. The ovals are coloured either grey or any other lighter hue than that used in lacquer work. The seat is open and without arms. I am of opinion that if these *manjis* are introduced into Bombay, they will have a very good sale. A *manji* costs about 5 or 6 rupees. The selling price at the merchant's shops is Rs. 7 to Rs. 8. Though we find various kinds of designs on these articles the type is the same in all. A workman takes about 4 days to make a *manji* and excluding the cost of the wood he makes a profit of Rs. 3 on an average on each piece, i.e., about 12 annas a day.

Johi

Kujas.—Johi is a taluka consisting of several villages. In one of the villages known as Peer Neesa about a mile away from the Johi village, the making of *kujas* (goblets), chatties, etc. is the leading craft of the place. *Kujas* made at this place have a great demand throughout Sind. There is a great demand for them in summer as they keep the water very cool. Almost every traveller by train possess one of these. The clay of the village is specially suited for *kujas* and chatties. Some of the merchants from Hyderabad are experimenting with this clay to find out whether they can make China ware. I understand that they are almost successful. The great quality of the clay here is that it is cream white and it is capable of excellent finish and polish. The clay that is found in other places of Sindh is black. There are about 12 to 15 families engaged in making *kujas* and chatties and they are busy all the year round as there is a very good demand for their articles. All the fifteen persons belong to 3 families and they are all doing well. They know the art of baking the pottery well. They make about 1,000 *kujas* a month. They sell the finished products to merchants from whom they receive advances but they are not in debt for they have work throughout the year. The selling price of a *kuja* ranges from 2 annas to 4 annas. The raw material, that is clay, is got for nothing from the neighbouring tanks. A potter earns about Re. 1 to Rs. 1-8-0 a day.

Farasis.—In the village of Johi and the outskirts of it, *farasis* of various kinds are manufactured. The usual size of the *farasis* made here is 4′ to 8′. The *farasis* of Johi are ordinary and they are made of cotton or wool. The workmanship does not come up to the level of Balooch Rinde. The *farasis* are usually woven in the style of Dhurries and have horizontal lines running parallel to each other 5 or 6 inches apart. In the spaces between, designs of squares are placed at angles of 45 degrees and look like diamonds. Inside these squares are designs of crosses above and below. The *farasis* are sold for Rs. 20 to 30 each. When they have elaborate designs they are sold for as much as Rs. 75 to Rs. 100 each. There are nearly 30 families who make *farasis*. A good workman earns nearly 8 to 10 annas a day on an average. Besides *Farasis* they also make camel bags generally out of camel hair which are sold at Rs. 4 to Rs. 5 each. I saw some rough rugs made of camel hair which are largely used by poorer classes.

Bubak

Bubak is the biggest centre in Sind for the production of carpets. The persons engaged in the craft are not so many now as before. There are about 10 to 15 persons, but from the standpoint of excellence of workmanship there is no place in Sind to beat Bubak. Also it must not be forgotten that Bubak is the only place in Sind where woolen pile carpets are woven. Woolen carpets are, however, also made in the Sukkur,

Hyderabad and Karachi jails. The *farasis* which are made at Baluch Rinde and other places of Sind are not truly speaking carpets, though they resemble them. The difference between a *farasi* and true carpet is that the former is woven on pit-loom and the other is of pile. The carpet weavers obtain the wool locally or from the neighbouring villages. There are extensive arable lands and sheep are plentiful; and there is no fear of depending on foreign countries for raw materials. Aniline dyes are used to colour the wool. The men weave but the women and children do the reeling and dyeing work.

The carpet industry is not in a flourishing condition. The reasons for its decline are many. Now merchants from principal cities like Shikarpur, Larkana and Jacobabad, etc., import carpets from Baluchistan. Also agents bring them for sale to these centres; and lastly when winter sets in, the Baluchis come down to Sind for work, and when they come they bring with them some carpets which find ready sale in Sind. These carpets are cheap and very attractive. The Sindhis have begun to appreciate them for the Baluchis have created a demand for these carpets all over Sindh.

Condition of Weavers.—I have observed before that the carpet industry in Bubak is fast decaying so that there is not much to expect in the condition of the poor weavers. Several families of manufacturers who are known as *Ghalico bafs* (Persian *Ghalico* = a carpet and *baftan* = to weave) are now earning their livelihood from other occupations. The few that have stuck to the same old calling are struggling for existence. They are in debt and have no money to buy raw materials and produce carpets. They take advances from merchants who buy their carpets and dictate their own terms. The merchants and especially *banias* give some money to the weavers with an order for carpets. A weaver takes about 10 to 12 days to produce a carpet of the usual type, and earns between 12 annas and a rupee a day, on an average.

Artistic and Intrinsic value of a carpet.—To weave a carpet of the standard size it takes about 10 to 12 days for which the weaver gets Rs. 7. Ten to twelve seers of wool are consumed in a carpet the cost of which comes to Rs. 12. The cost of spinning may be put down as Rs. 3 and the cost of dyes about Rs. 3. The total cost of making a carpet is Rs. 25 including labour and raw materials, etc. The cost works out at twelve annas a square foot. Superior cotton *dhurries* made in jail cost about 8 to 10 annas a square foot. The weaver sells the carpet to the merchant for Rs. 25, i.e. at its intrinsic value, calculating his wages for such high class artistic work at 10 to 12 annas a day. The merchants sell the carpets to the public at Rs. 35 to 40. So the merchant makes a profit of 50 to 60 per cent. on a carpet whilst the poor weaver gets just a bare living wage. As he receives advances from the merchants, his liberty is curtailed and he has to sell the carpet only to

the merchants for the intrinsic value. The art of his production is not recognised so far as financial compensation goes.

Araji

Calico printing.—Araji is one mile from Bubak station. There are nearly 75 houses and in each house about four persons earn their livelihood by calico printing. By stamping designs on cloth, they make *ajraks*, *buks* and *rusis*. The *buk* is a piece of cloth $2\frac{1}{4} \times 2$ yards printed on both sides, and used by the women as a head dress. The cost of it is Rs. 1-12-0. *Rusi* is 6 yards $\times$ 4 yards and is used as a bedsheet. It is printed only on one side, with oval design and red and blue flowers. The artisans earn about Rs. 1-4-0 a day. The selling price of each *ajrak* is Rs. 8 when printed on both sides. The procedure of stamping *ajrak* is the same as in other parts of Sind.

Sehwan

Sehwan is well known for its artistic pottery. In design, workmanship and artistic finish it has great affinities with the pottery of Narsarpur and Hala.

Pottery.—There are eight shops in all in Sehwan where artistic pottery is produced. About 20 persons are employed in these shops. They manufacture *hookas*, jugs, *kujas*, plates, dishes, tiles etc. *Hookas* are of many sizes, some small and others big. A large *hooka* is 15" in height and 12" in diameter. They have a leaf and butterfly design on it. They are painted in black blue and grey. The potters are so smart that they do the work in no time, drawing leaf or a butterfly, so quickly and yet so accurately. Muhammad Jafar whom I visited had a perfect touch in drawing and designing. He could manufacture five or six *hookas* a day. These *hookas* are first made in clay, then they are dried in the sun, after which they are painted and glazed and finally baked in the kiln. On an average he makes about 20 *kujas* a day. He gets about Rs. 4 for 20 *kujas*. He can make 20 *kujas* a day but it requires time for these to be dried, painted and baked. On plates also there are some designs. On an average his earnings are 8 to 10 annas a day, a very poor payment for such artistic work. The potters get clay from the bed of a tank, and also from the riverside. The potters are indebted to the merchants and their economic condition is not very satisfactory. They receive advances from merchants and sell all their goods to them in return. The merchants profiteer on the labour of these poor potters.

Besides pottery they turn out artistic wall tiles. These wall tiles are mostly used for decorating mosques and the houses of the wealthy. On these wall tiles, beautiful designs of flowers and leaves are drawn and painted. Generally these tiles are painted blue on a background of white, but at times one comes across purple, green and yellow tiles also.

These tiles are made only to order. When a mosque is constructed they are very busy, for they get good orders. At the time of my visit they had no orders and were engaged in doing ordinary pottery. If there were greater publicity, they would have received orders from other parts of India. It is rather distressing to see these workmen, with artistic talents, engaging themselves in producing ordinary pottery of every-day use, for want of patronage. In a village five miles from Sehwan I found some potters who turn out similar work; one Savde Sabaji is the best among these.

Phulji

Grain Bags.—Here there are about 12 families of Baluchi tribe, who make horse grain bags. The size of such a bag is 14" by 16" and it is coloured black with white and red lines on it, and a little design. The cost of such a bag is only a rupee. It takes half a day to make it. The workmanship is very artistic and it deserves a better price. I would value it at least at Rs. 2. These grain bags are woven from coarse cotton yarn. Besides they also make camel bags, in design similar to the above. The cost of these is Rs. 5, it takes 15 days to make one.

Jewellery.—There are about 12 gold and silversmiths. They make jewellery for the people of the village. Their work is not artistic and it is just suited for this out of the way village. A goldsmith earns about Rs. 1-8-0 to Rs. 2 a day. There is a glass cutter who cuts glass into any shape, and adorns bangles and other jewels. At a distance they look like precious stones. He earns 8 to 12 annas a day.

Embroidery.—The Muslim women make embroidery or *barath* work at home as a cottage industry. The design and workmanship are the same as in other places of Sind.

Junija

Steel axes.—Here there is a shop where five people make steel axes. The sizes of the axes made here are 3", 4", and 6" and the price of the first two is Rs. 2 and the third one Rs. 3. The axes are well known all over Sind. This industry is the result of jail instruction. The headman learnt the art of axe making when he was in jail. He does not pay the workmen any wages, but they are entitled to ¼ of the profits on the sale of the articles. The earnings of a man amount to 10 to 12 annas a day. The axes prepared for the local market are of the ordinary type, as are found in every town and village of Sind. Though Junija is known for its axes, the best axe that I noticed on my tour was at Pano Akil. It had a design on the top. They manufacture for the local market and also export to other parts of Sind. I came to understand that four axe heads were specially made and sent from Junija for the Larkana Exhibition, and the price of each of them was Rs. 4. Besides axe heads, these smiths make iron ploughs of the length of

1½ feet and sell them at 4 annas to a rupee each. When ordered, spades, scythes etc. are also made.

Carpentry.—There are two carpenters who turn out fairly good work. They make fine bullock carts, the cost of which is Rs. 70. The yoke is ornamented with a design and the drawing is very satisfactory.

Embroidery.—The Muslim women make embroidery or *barath* work at home as a cottage industry. The design and the workmanship is the same as in other places of Sind.

Kamber Ali Khan

Shoe Embroidery.—Here there are five or six shoe shops, where nearly 20 people are working. Shoe making does not come within the scope of this survey, but the artistic designs made on them by women do. Nearly 15 to 20 women are engaged in doing embroidery on these shoes. The embroidery usually consists of diamonds and crosses, and geometrical designs. A woman can make 2 to 3 designs a day and sell them at 2 annas each to the merchants. The selling price of a pair of shoes is Rs. 2-8-0 to Rs. 3-8-0. These shoes are worn by little children. The silk and leather are obtained locally and the finished goods too are disposed of locally. This trade is mostly in *marwari* hands.

Dyeing.—There are about six dyers, who do the work of dyeing the pyjamas of the *pathans*. They get dyes from Larkana. They dye anybody's clothes but are specially patronised by *pathans*. Each earns about a rupee a day.

Jewellery.—There are nearly 22 shops of gold and silversmiths, who make a very ordinary kind of jewellery for the people of the place. The earnings of a goldsmith are between one and two rupees a day.

Minor crafts.—About six people make *hooka* sticks which are sold at 2 annas each. Nearly 20 families are engaged in pottery, and produce a very inferior quality of jars, *hookas*, jugs, chatties, etc. Weaving is the profession of nearly 30 people. They make susis, towels, head dresses, etc. Raw material is brought from Larkana and Shikarpur. A susi is sold at 8 rupees per piece.

Axe-heads.—In nearly half a dozen shops, axe-heads are made. In each shop, one or two men are at work. Besides axe-heads, ploughs, scythes and pickaxes are also produced. The selling price of an axe-head is Rs. 1-3-0, a plough Rs. 1-4-0 and a scythe annas eight. The workmanship is quite plain and the finished goods are sold locally. Raw materials are got from Karachi and Shikarpur. A workman earns about Re. 1 a day.

Sukkur District

In the district of Sukkur, wood carving and lacquer work are carried on at Shikarpur and Pir Jo Goth. Pottery is made at Garho Darho, Arore, and Kharipur Daharki.

Sukkur Town

Sukkur is the headquarters of the district of the same name. It has now come into great prominence on account of the Barrage that is being constructed close to it. As for Art Crafts, it is not a great centre ; but ordinary pottery, wood carving and calico printing are carried on.

Kharipur Daharki

Brass and Iron Works.—Here there is a small scale brass works owned by Karamdin Ramzan Khan Pattan. Two brothers and three sons do the work. They manufacture jewel boxes and *hooka* handles. A jewel box is 12" × 9" × 6" in height. It is full of engravings. It is sold for Rs. 30 to Rs. 100. A circular jewel box of one foot diameter, and height about 9 inches is sold at Rs. 10 to 20. Besides *hooka* handles they also make *hookas.* A *hooka* is 1 foot in height and 10" in diameter. Beautiful designs are engraved on it, as in the case of the jewel box. The designs are mostly geometrical figures or flowers. At times scenes from Moghul tradition are also engraved. The *hookas* and jewel boxes are of excellent workmanship and the manual work is very pleasing. These *hookas* are sold at annas 6 to Rs. 6 according to the workmanship. *Soorma* vases, knives for chopping meat, small pots and cups are also manufactured. They get the raw materials from Sukkur, and dispose of the finished products either locally or at other places well known in Sind. Each man earns about Re. 1 on an average per day.

In the iron department there are about 15 men working. Pickaxes, knives, and scythes are some of the goods they manufacture. An axe of 6 inches is sold at Rs. 3. A good workman can make one axe a day and make a clean profit of Rs. 1-8-0.

Minor Crafts.—There is one man who makes lacquer articles. There are two goldsmiths who make jewellery for the women folk of the village. The goldsmiths or rather the silversmiths make brass peacocks and give a silver polish to it, and sell them at 7 annas. A good worker can make three peacocks a day.

Garho Darho

Pottery.—There are some potters here, but with the exception of one the rest make crude pottery for the poor rustic folk. One of the potters is capable of producing very artistic and skilled work. He does some pottery work when he has free time and when any one requests him to make special jars or *hookas.* The artistic value of his pottery may be given at 100 per cent. above the intrinsic value.

Arore

In Arore too the condition of pottery is the same as at Garho Daro. There is one workman who turns out artistic work and he is a specialist in making wall tiles. His wall tiles have beautiful flower designs, and

the colouring is quite satisfactory. He makes jars and *hookas* to order. The rest of the pottery is all of ordinary type, supplying the village needs.

Shikarpur

Pottery.—There are about 50 shops wherein 150 people are engaged in the pottery trade. *Hookas*, *kujas* etc. are some of the products. The workers are all dependent on Bania merchants who advance them money and buy the whole stock. The Banias do not charge them any interest but dictate their own price, and as the potters are dependant on them they have no option. For example the *Bania* pays the potter Rs. 2 for 100 *kujas* and sells each of them at one anna and sometimes even 2 annas. The economic condition of the potters is far from satisfactory. A potter earns about 8 annas a day.

There is one Muhabakhsh Nurmuhamud Kongar who turns out wall tiles of very neat pattern. He engraves on marble slabs or other stones and does inscription work. He earns Rs. 2 a day on an average. He is prepared to take work in Bombay on Rs. 150 a month. His father it seems was working in the Bombay School of Art with Mr. Terry when he was a young boy of ten years. He gets his materials from Sehwan, and the neighbouring hills. Resin he gets from Sukkur. When one gives an order, one must pay an advance.

Carpentry.—There are about 150 carpenters who make ordinary furniture, and other articles of minor importance. An ordinary carpenter earns about Rs. 2 a day and a good workman Rs. 3 on an average.

Brass Work.—In 13 shops about 150 men work at brass. They make mostly drinking vessels. The vessels are made by casting. A good workman earns about a rupee a day. Those who make plates with good designs earn more. One Viramal Mohandas produces plates ; his work can be called artistic. Besides him, there are five others, who can make designs on plates.

Brocade.—There are three persons who make gold embroidery caps. A cap is sold for annas eight. These gold embroidered caps are the fashion in Sindh and there is always a demand for them. The designs are mostly floral and the workmanship is very pleasing. There are two men who make embroidery on *sarees*. They earn about Rs. 1-8-0 a day. They get gold and silver threads from Bombay.

Ivory.—Ivory bangles are made in five shops. They get ivory from Bombay. Nowadays Germany and Japan are exporting to India cheap celluloid bangles which are an immitation of ivory. Two good ivory bangles cost Rs. 20 while celluloid ones cost only Rs. 2. This industry is slowly decaying on account of cheap foreign immitations. A carver earns about Re. 1 a day.

Calico printing.—There are nearly ten men whose profession is to stamp stars of red, green and yellow colour on cloth. One man can stamp at least 40 yards a day. He earns about 12 annas to Rs. 2 a day.

Pir Jo Goth

Here nothing artistic is done. There are some weavers who make very ordinary cloth. About 30 to 40 carpenters make doors, windows, etc. A carpenter earns about a rupee a day.

There are nearly 15 blacksmiths, who make axes, scythes etc. and earn about a rupee a day.

Upper Sind Frontier—Jacobabad

There is one Haji Muhammad Musa who turns out very artistic tiles, vases, kujas etc. from clay. There is an abundance of clay here and it works into excellent finish and polish. This craftsman can obtain any amount of clay free of cost from the neighbouring tank. He has two assistants, one is his son who learnt the art at Hala, and the other a Punjabi. The Punjabi is paid decent wages for his work.

Mr. Musa had supervised the laying of tiles in a rich mosque at Soulet Khan, 16 miles from Jacobabad. There he was paid Rs. 4-8-0 a day. In his opinion the Soulet Khan Mosque is one of the finest and most beautiful in India and cost Rs. 1,20,000. The artistic value of his articles is 100 per cent. above the intrinsic value. The market is local but extends to Upper Sind Frontier and other places at times. He needs publicity, and I only found him by chance.

Farasis.—Close by Jacobabad, there are six villages of Jackhorni people a tribe of Baluchis. Almost all women of Jackhorni know the art of weaving carpets, but only about 3 or 4 do the work. Each clan has its own designs in making *farasis.* The workmanship is like that in Baluch Rinde.

Kashmore

Baluch Rugs (*farasis*) and lacquer articles of second rate quality are made. *Farasis* are woven by Baluchi women in their spare time in their own homes while the men are engaged in agriculture or pastoral occupation.

As at Baluch Rinde, raw materials, i.e., sheep wool and camel hair are obtained locally or from the neighbouring villages. Indigenous dyes found locally are used. Aniline dyes, imported from foreign countries and sold by local merchants are also used.

Lacquer Work.—There are about 15 men engaged in this work in Kashmore. The chief lacquer articles made here are *charpoy* legs as in many other places of Sindh. A set is sold at Rs. 18. It takes 10 days for an artisan to make one set, i.e. 2 days for the carpentry work, 4 days for colouring, and 4 days more for the work of designing.

They also make teapoys. It takes one workman 5 to 7 days to make one, and it is sold from Rs. 10 to Rs. 20. An artisan earns about 12 annas a day on an average.

Minor products.—There are some workmen who make fine shoes with rich embroidery for children. It takes only 2 days to make a pair of shoes. They are sold at Rs. 2-8-0 per pair. There are also three dyers who do *chappa* or printing work on coarse cloth. A good workman takes 2 days to print one *saree*. Mostly geometrical designs and leaves are printed. They sell a *saree* at Rs. 3 to Rs. 3-8-0 locally. The workmen buy cloth and dyes from bania merchants.

Thar Parkar District

In this district woollen *farasis* are made at Khahi and Phulandyum. Embroidery on silk and cotton is the chief art craft of Diplo, Chachro, Gadro, Chilhor and Kantio.

Phulandyum

Phulandyum covers a number of villages, namely Haji Ali Sorab, Bagga, Nur Vick Vadrel, Kajir Mutta, Nial, Haji Hissoshham, Haji Ebrahim, Dadi Mari, Raji Khan, Buddo Khan and Nobat Mari. In all these places *farasis* are made. In all 50 or 60 people and mostly women and children do the work of the *farasis*. A *farasi* usually measures $4\frac{1}{2} \times 7\frac{1}{2}$ feet. In design, texture etc. it is the same as the Baluch Rinde article. Two women take 15 days to make one *farasi*. The selling price is Rs. 20 and the wool and thread cost Rs. 10. A woman earns about 4 to 6 annas a day. The weavers do not receive any advance from the merchants, but make *farasis* on their own account and sell them to the bania merchants or to any one. About 50 per cent. of the weavers are in debt. Wool is found locally, or is got from the villages round about. Indian dyes as well as aniline dyes are used. The latter are imported by merchants from foreign countries and distributed throughout Sind. Aniline dyes are cheaper than the indigenous ones, but the former are not quite suited for *farasis*.

Grain bags.—Besides *farasis*, they make grain bags for horses. A grain bag is usually of the size $7' \times 1'$. It takes for a good workman 5 or 6 days to make 2 bags. The body is of cotton and the neck is of wool. The colours used are green, blue, white, brown and orange. The reeling etc. is done by women on the Charkha. To make grain bags wool and colours are obtained from Phulandyum. The weaver earns about 3 annas per day. The wool used for bags is not that of sheep but camels. There are in all about 150 people employed in this work.

Khaki

Khaki like Phuladyum is a centre for *farasis*. The conditions of this industry here are similar to those obtaining at Phulandyum. A good *farasi* is sold at Rs. 60. The bania merchant sells the same for Rs. 90. On order they make any kind of *farasi* and of any design. The best sort is sold for Rs. 150.

Diplo

Embroidery.—There are nearly 250 houses, where more than 500 women do embroidery on silk and cotton. These women are mostly of the *marwari* class. The embroidered articles are sold and by the money returns they increase the household income. A woman earns between 2 and 4 annas a day.

About 40 persons are engaged in calico printing. The calico printed cloths are sold locally. The workers buy the cloth from the merchants and sell it back to them printed with designs.

Blankets.—About 40 people are engaged in making blankets. A workman takes 4 days to make a blanket. A blanket is sold at Rs. 8 to 20. A workman earns about Rs. 2 to 3 for four days' labour. Sometimes, the blankets have silk borders. The blankets are sold to Bania merchants, who sell them in other parts of Sind. About 90 per cent. of the weavers are in debt.

Gadro

In this village in nearly 20 houses about 100 people carry on calico printing. The cloth is supplied by the merchants who bring same from Bombay, Ahmedabad and Karachi. The printers purchase the cloth from the merchants, print designs on it, and send it back to the merchants.

A piece of cloth 12 yards by 2 feet costs Rs. 2-8-0. The cost of colour and labour comes to Rs. 1-4-0. The intrinsic value of the piece is therefore Rs. 3-12-0. A workman earns about ten annas on an average. In spite of this they are in debt. The printed cloths are sold locally and in the villages. There are many other places in Thar Parkar District where embroidery work, calico printing, pottery, shoe making etc. are carried on.

Embroidery work, calico printing and blanket making are art crafts common throughout all the villages of Thar Parkar District. Most of the workers are in debt. Workers in embroidery earn about 3 annas a day, calico printers 10 annas, blanket makers 4 annas, shoe makers 6 annas, bead makers 3 annas and potters 3 annas. The raw materials are got locally and the finished goods find a sale in the local market. One can see high class embroidery in these out of the way villages and it speaks very well of the people that they have such good taste for artistic things, though ignorant and illiterate. Blankets as has been mentioned are made of wool and are in great demand. The process of stamping designs on cloth is the same as in other centres of Sind. In the weaving of blankets and the manufacture of shoes, pottery etc. one does not find much difference between the system followed in the Thar Parkar District and other centres of Sind.

Silk and cotton embroidery made in Thar Parkar District.

G. P. Z. P. 1932

Silk and cotton embroidery made in Thar Parkar District.

G. P. Z. P. 1932

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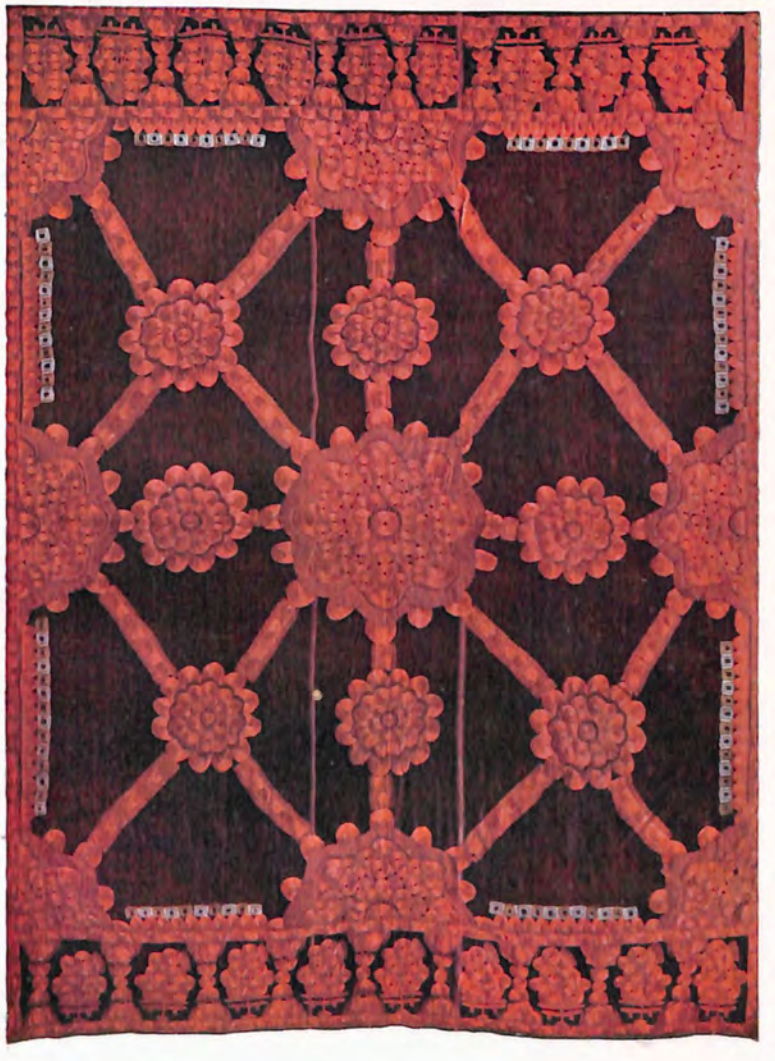

Silk and cotton embroidery made in Thar Parkar District.

G. P. Z. P. 1932

Silk and cotton embroidery made in Thar Parkar District.

G. P. Z. P. 1932

CHAPTER XXIII

INDIAN STATES IN THE BOMBAY PRESIDENCY

The following Indian States were visited and surveyed by me :—

1. States of the Southern Mahratta Country—Kolhapur, Sangli, Phaltan, Aundh, Miraj (Senior), Miraj (Junior), Kurundwad, Bhor, Mudhol, and Jamkhandi. 2. States of Konkan—Savantwadi. 3. States of Sind—Khairpur. 4. States of Mahi Kantha and Rewa Kantha—Vasna, Pithapur, Idar, Rajpipla, and Cambay.

Kolhapur

Gold and Silver smiths.—Kolhapur is well known for its gold and silver work. There are more than 1,000 gold and silver smiths in the state, but in Kolhapur town, the headquarters of the state, there are about 200 workmen. They manufacture all sorts of jewellery like in other places of the presidency. An ordinary goldsmith earns about Re. 1 to Rs. 1-8-0 a day and an expert from Rs. 3 to 4 a day. Some of them do very high class work. The artistic value of some of the articles may be given as 25 per cent. more than the intrinsic value.

Carpenters.—There are nearly 500 carpenters in the town and more than double the number in the state. The vast majority of the carpenters do house-building work and make rough furniture. About 50 do high class furniture and carving work. An ordinary carpenter earns about Rs. 1-8-0 to Rs. 2 a day and an expert about Rs. 5.

Stone Carvers.—There must be at least 1,500 stone carvers and masons, but none of them can be said to do any artistic work. I believe that the men can produce good work, but there being no regular work the craft is decaying.

Weavers.—In the city of Kolhapur more than 500 persons are engaged in cotton weaving. They weave on handlooms. They turn out ordinary cloth used by the poor people of the place. A weaver earns from annas eight to a rupee a day. The economic condition in general of the weavers is far from satisfactory.

Phaltan State

In this state there are about 45 handlooms producing *sarees*. About 200 sarees are woven on these looms per month. Both cotton and silk *sarees* are woven here. A weaver earns about 6 to 8 annas a day. The *sarees* are sold locally. Besides this there are about 100 looms producing *kamblis*, i.e. coarse blankets. Each loom costs Rs. 4 to 6. These *kambli* weavers are well off and they have a Weavers' Society (Trade Union). The Chief Saheb of Phaltan is very sympathetic

towards them and provides them with pasture lands for sheep to graze. Dyeing of silk is another art craft of this state. The dyed silk is sent to Berar or Khandesh. This trade is quite flourishing and a dyer earns about Rs. 1-4-0 a day.

Kurundwad (Senior)

There are about 100 looms here, which produce *sarees*. The *sarees* are sold at Rs. 6-12-0. The weavers buy raw materials locally. A weaver earns about 10 to 12 annas a day.

Phadke's Textile and Industrial Works Ltd.—This company works looms by oil engine. Altogether 8 looms are so worked. A loom produces three *sarees* a day. There are about 30 persons working here. A man earns about Rs. 1-2-0 and a woman between 10 and 12 annas a day. The *sarees* manufactured here are cheaper than others, and are sold at Rs. 2 less than handloom *sarees*.

Kurundwad State (Junior)

In this state there is only weaving industry. There are about 600 weavers, out of whom 100 are gold thread weavers who manufacture silk *sarees*, *pitambars* and *uparni*. The cost of a silk *saree* and *pitambar* is Rs. 50 to 75 while that of a mixed silk and cotton Rs. 25. The weavers earn about Re. 1 a day. The work is artistic. Besides this there are about 400 weavers earning annas 8 a day while the rest earn about annas 4 a day, for their poor produce which sells at about Rs. 3 a *saree*. The weavers are all of the kosti and sali castes. The borders and *palaos* of *sarees* have many artistic designs on them. In design and workmanship they resemble the *sarees* of Poona. The weavers are all addicted to drinking. They do not get regular work, but when they have work they are happy and content. The *sarees* are sold in the local market.

Aundh State

The Chief of Aundh is an artist and as such he takes great interest in Arts and Crafts. He is very anxious to help any of his subjects in any art craft industry.

Weaving.—Pile carpets and *dhurries* are made here, by 15 prisoners in the jail. They are sold at Rs. 2 to Rs. 2-8-0 a square foot. There are 250 looms distributed in 12 villages on which they make *sarees* of various designs, silk *sarees*, cotton, mixed silk and cotton with gold or silk borders. Raw material is brought from Sholapur and silk from Satara. The produce is sold locally. About half the weavers are in debt to the *sowcars*. They earn about 8 annas a day. At Alpadi, where there are about 100 looms, the weavers earn nearly a rupee a day each, for they buy yarn, etc., in big quantities on co-operative basis for all.

Sculpture.—There is one well-known sculptor who produces marble statues. He is assisted by two of his sons and one pupil. He earns

about Rs. 1-8-0 a day. Besides marble he works on Ivory and Opal. I saw an ivory statue which was an excellent example of carving done by a student. The work was very artistic and very creditable to the author. The statues are made by looking at a photograph and not from a clay model. The artistic value may be about 500 per cent. above the intrinsic value.

Toy making.—In Aundh there are about six persons at present who make toys and other household articles. They earn about Rs. 1-8-0 a day. They sell their goods locally and also export them to Satara and Bombay. Lac is obtained from Bombay. Lacquer work has just been introduced in Oglewadi. Oglewadi can also boast of a big glass factory, a big lantern factory, and a soap factory. These are named Ogale Glass Works Ltd. (including the Glass factory, Prabhakar Hand Lamps factory and Enamelling factory) and the Aundh Soap Works. They enjoy Aundh state aid in various ways.

Musical Instruments.—There are 10 shops where Indian musical instruments are made. A workman earns between 8 annas and a rupee a day. There is a good demand for their musical instruments.

Brass utensils.—There are nearly 25 brass and copper smiths who make a great variety of articles for domestic and religious purposes. A workman earns about Re. 1 to Rs. 1-8-0 a day. The market is local.

Jewellers.—There are about 10 or 12 jewellers who earn about Rs. 1-8-0 a day.

Miraj State (Senior)

There are about 50 looms here on which *sarees* are made. All kinds of *sarees* of silk and cotton, with silk and gold borders are made here. The weavers are all of the Kosti Caste. Raw material is brought from Rupki. The selling price of a *saree* is Rs. 8-8-0 and the cost of raw materials being Rs. 7 (silk Rs. 3, cotton Rs. 4) the weaver makes Rs. 1-8-0 for his labour. The *sarees* are sold locally.

Rough blankets and *kamblis* are made from sheep's wool. About 400 persons are working in this industry. Raw material is got either locally or imported from Hubli, Dharwar, etc.

About two persons in the jail are making carpets.

There are 10 shops of *sittar* makers. They make various kinds of instruments. There is a good demand for these instruments, as the people of the place are very fond of music. The Chief Saheb encourages music. The artistic value may be 20 per cent. above the intrinsic value.

There are 25 persons who do metal work and who make various kinds of copper articles. The raw material is brought from Bombay. One maund costs Rs. 17, labour on 1 maund is Rs. 6. So with labour it comes to Rs. 23. The material sells at Rs. 25 a maund. The coppersmiths earn from Re. 1 to Rs. 1-8-0 a day.

There are about 10 to 12 goldsmiths. They earn about Rs. 1-8-0 a day. The workmanship is pretty fair.

Miraj State (Junior)

About 125 weavers produce coarse *sarees*. Raw material is obtained from Kolhapur and Rubkavi (Sangli). The produce is sold locally.

Bhor State

This tiny state has no art-craft workers whatsoever, except for the few gold and silversmiths who make ordinary jewellery. The people of the state import all the artistic goods like silk *sarees*, lacquer articles, etc., from Poona. The bulk of the people are agriculturists.

Mudhol State

There are about six houses of weavers and in each house two or three persons are engaged in weaving. They make cotton *sarees* with silk or semi-silk borders and *palaos*. A weaver takes two days to make a *saree* for which he earns Rs. 1-8-0. The *sarees* are sold in the local market. Besides this there seems to be no other art-craft in this state.

Jamkhandi State

In this state there is a large number of handlooms. They make every variety of silk and cotton *sarees*. The raw material is brought from Bombay and the manufactured goods are sold locally and in Kolhapur and in Konkan. The selling price of an ordinary good *saree* with silk border and *palao* is Rs. 16. The cost of raw material is Rs. 14. It takes a weaver three days to make a *saree* and for three days of labour he gets Rs. 2.

Savantwadi

Savantwadi is a small state in Konkan, close to Goa. Wood carving and lacquer work are the chief art-crafts of this state. They get the wood in the neighbourhood and lac from Bombay. A set of toys, about 60 in number, packed in a highly carved box is sold at Rs. 20 to Rs. 40. The cost of a chess box is Rs. 2 to Rs. 2-8-0. A complete set of 60 different kinds of fruits is sold at Rs. 38 to 45. The fruits are made of *pungora* wood. A vase of flowers with birds painted on it is sold at Rs. 2 to 3. What struck me most was a flower vase made of cocoanut shell. It had a flower and bird design on it, exquisitely done, besides other ornamental designs. The workmanship was highly commendable. Its price was only Rs. 3. Animal figures 6" × 3" are sold at Rs. 2 to 10. Statues of Krishna, Jaingaya, Dathariya of the size of 11" are sold at Rs. 12 to Rs. 16. A candle of the size of 3' × 2' fully painted with *dusawthars* (10 incarnations) is sold at Rs. 40. Besides this workshop there are others which manufacture the same or similar articles, but not on a large scale. The manufactured articles are sold throughout the presidency.

Fans.—Savantwadi is also famous for fans. They make various kinds of fans, some plain and others with embroidery of gold thread and silk. A fan is sold from Rs. 1-8-0 to Rs. 50.

Vasna

This is a small Indian state where calico printing is carried out. There are about 200 persons engaged in this art-craft. Raw material in the shape of cloth is supplied mostly by the merchants from Ahmedabad. There are few who have funds to do their own business. A good worker can earn about Rs. 70 per month which includes the cost of the colour. He finishes about 140 pieces a month. On the whole merchants profit more than the labourers. All the same, the people of the place seem to be happy. The Chief Saheb takes great interest in art-crafts and helps the artisans to improve their position.

Pithapur

This is another state adjoining Vasna. Here the general conditions are the same as at Vasna. There are 400 persons who carry on the same artcraft, namely calico printing, on the same basis.

Rajpipla

Rajpipla is a rich state. There are about 59 looms in the villages of the state. In the jail of Rajpipla they manufacture very good carpets, costing Rs. 3 per square foot.

The chief work in the state is bamboo work consisting of baskets and mats. There is a good market for the baskets at Broach and Ankleshwar. The cost of a basket is annas 2. A mat is sold at annas 8. There are about 6,000 people who do this work. The workers seem to be quite happy.

Cane chairs and sofas of very good quality are also made here. Chairs cost Rs. 7-12-0 while the sofas cost Rs. 12-15-0. The raw material is brought from Bombay. The artistic value of the above articles is just the same as in any other place. Market is local. This state has four kinds of clay which are suitable for colour and paint manufacture. The people are anxious to find a market for the same. In this place black marble and Mica are also obtained.

Idar State

In this state there are 15 persons making lacquer work toys of ordinary type ; they earn about Re. 1 each per day.

Himmadnagar

In Himmadnagar there is hardly any art-craft worth mentioning. There are about four persons who do calico printing of ordinary type. They work only from October to December. Raw material is brought from Ahmedabad.

Khairpur State

Khairpur though a distinct semi-sovereign state, yet in linguistic and geographic affinity it is one with Sind. One would, therefore, naturally expect in Khairpur almost all the art-crafts of Sind. In Khairpur town and in almost all the important places in the state one comes across some or other art-craft like lacquer work, pottery, weaving, carpet making, etc.

Khairpur Town

Embroidery.—Nearly 20 persons are engaged in embroidery work of gold and silver thread. The best workman is one Abdullah. His embroidery is classic in its design and finish. His drawing is exact. It deserves great praise on account of its being handwork. He makes rich caps and ladies' skirts with gorgeous colours and fine designs. The skirts are of pure silk, with gold and silver thread embroidery on them. The designs on the skirts are mostly scenes from nature like flowers, leaves, fruits, etc. He earns about Rs. 50 a month, rather a poor earning for a man of such artistic talent. He and the rest of the workmen get their gold and silver thread from Karachi. The finished products like caps and skirts and other embroidery works are sold locally and the merchants find a sale for them throughout Sind. The industry deserves all encouragement. Most artistic work whether in embroidery, lacquer, carpet or weaving is done in the Technical School of Khairpur.

A richly embroidered cap costs Rs. 30. It takes three days to make one. It is a cottage industry, and most of the ladies occupy themselves in their leisure hours in making embroidery. A pair of embroidered slippers costs Rs. 10. It takes two days to make the embroidery on a pair of slippers.

Jewellery.—There are 20 gold and silver smiths. They make all sorts of jewellery to suit all tastes and pockets. Seth Hashmatrai is the best goldsmith of the place.

Leather Work.—About 15 shoe-makers make shoes, sandals and camel saddles, etc.

Uman—Khairpur State

Here there are about 25 families who make *farasis* and they are all Baloochis. The *farasis* manufactured here are much inferior to those made at Baloch Rinde and other places. A workman takes 15 to 16 days to weave a *farasi* $4\frac{1}{2}' \times 8'$. He earns about 8 annas a day. At times merchants supply them with wool, etc., when placing orders for *farasis*. The weavers also make the *farasis* on their own account and sell them to the highest bidder. Five seers of wool costing Rs. 5 are required for a *farasi* of the usual size. The cost of weaving is nearly Rs. 8 and that for warping and reeling and dyeing is Rs. 7, so the value of a *farasi*

is Rs. 20. The selling price is from Rs. 20 to 25. There is a good demand for these *farasis.*

Gambat—Khairpur State

About 100 men are engaged in weaving. They make *khes* cloth. The weavers get the raw materials from Sukkur and Karachi. The weavers sell their goods to the public directly. The weavers are not in debt, and they are quite independent of the merchants. A weaver earns about 8 annas a day.

Gambat is a well-known centre for *khes.* The selling price of it ranges from Rs. 3 to 20. As for the size, design, colour, etc., it is the same as the *khes* produced at other places in Sind.

Koda—Khairpur State

Is a town near Gambat. There are 1,000 men manufacturing *khes, susi, lungi,* and white cloth caps. The raw material is brought from Sukkur and Karachi. The whole town is doing weaving. They earn about 8 annas to a rupee a day. The workers are not in debt. Market for finished goods is all over Sind. There is not much art in the cloths manufactured.

Banipur—Khairpur State

There are 30 persons doing weaving of *khes, lungi, susi,* etc. There is a little art in the cloths woven.

Cambay State

In Kaira District there are not many Art-Crafts worth mentioning but in Cambay, an Indian state within the boundaries of the district, lapidary work is carried on, which is famous all over India. The lapidary works of India have been known from the remotest times.

There are nearly 500 men engaged in this industry. These 500 men besides working in Agate also work in sapphires, crystals, topases, real and imitation rubies, etc. The imitation rubies come from France. Cambay manufactures imitation rubies to the extent of Rs. 1½ lac in a year.

A workman earns about 10 to 12 annas a day. Among the artisans 150 are engaged in polishing, heating and turning them round or flat. About 40 persons are specialists in rubbing the Agate on stone. Nearly 150 workmen do only the polishing work by means of a lathe. The lathe is worked either by hand or by electricity. Nearly 25 men make holes into Agates and the rest about 25 do the selling work.

A tola of finished Agate article is sold at Re. 1. 25 crystals are sold at Rs. 8. Agate articles and especially the crystals are used by the Hindus in decorating their God Shiva. Agate articles are sold throughout India, and some are exported to France and America.

The price of Agate articles ranges according to size and quality. Boxes 3 to 4 inches in size are sold from Rs. 30 to 40, sword handles about Rs. 70 and a set of large chess-men Rs. 375. The artistic value of the above is considerably more than the intrinsic value.

Silk sarees.—There are nearly 3,000 people who are engaged in making *sarees*. There are about 2,000 looms. Silk yarn is imported from Ahmedabad and it is dyed locally. Gold thread is got from Poona, Surat, Ahmedabad and France. They do not like Surat gold thread as it is inferior. Gold thread from France is supposed to be superior on account of its greater fineness.

The selling price of a good silk *saree* is Rs. 100 to Rs. 125. The *sarees* have very artistic borders with mango and other running designs. The *palao* too is rich with gorgeous designs. In workmanship and design they resemble Ahmedabad and Surat *sarees* closely. The *sarees* are sold locally and at Bombay, Poona and Khandesh. A weaver earns about 12 annas a day. About 75 per cent. of the workmen are in debt. They borrow from the merchant and in return sell to them the *sarees*. So they are indebted to the merchants and are not free to set their own prices. The rest of the workmen weave the *sarees* on their own account and find a sale among the merchants.

Embroidery.—There are about 100 Borah ladies who do very fine work on caps. The embroidery is done with silk, gold and silver threads. The selling price of a cap is Rs. 7-8-0 ; cost of the material is Rs. 4-8-0 and on each cap the ladies make Rs. 3 for a fortnight's labour which works out at about 3 annas a day. It must not be forgotten that it is a cottage industry and the women folk do embroidery work to pass their leisure hours. Silk thread is obtained from Ahmedabad and the gold and silver thread from Surat. The caps are sold locally.

Jewellery.—There are nearly 400 gold and silver smiths who make ordinary jewellery for the country folk. About 5 or 6 of them do work which can be called artistic. These gold smiths earn about a rupee a day. The general grievance of these gold and silver smiths is that people do not buy as much jewellery as they used to.

Minor Crafts.—There are some carpenters among whom 4 turn out good work. There are about 10 good painters. A painter earns about Rs. 2-8-0 a day. They also do masonry work, when there is no painting to be done. Twenty-five stone carvers complete the list of artisans of Cambay.

CHAPTER XXIV

CONCLUSIONS AND RECOMMENDATIONS

(1) *Schools of Design.*—The establishment of design schools in the different important places is absolutely necessary, as the designs in all branches of art craft of the Presidency have degenerated, both in the matter of drawing and colour. Secondly manufacturers, owing to want of designs, have recourse to foreign designs. As Government are desirous of reviving the art crafts and putting them on a better footing, some design schools must be started early. To begin with a design class should be started in the Bombay School of Art. I may mention that there is a design school at Ahmedabad. This school, in my opinion, is not run on proper lines. It should be re-organised. At Surat there is a clamour for a design school and that is the greatest centre of art craft in the Presidency. I strongly recommend that a design school should be started there. After these schools are running satisfactorily in Bombay, Ahmedabad and Surat, similar institutions should also be started in other centres of art crafts.

Management of the Schools.—With the exception of the design class at the Sir J. J. School of Art the other design schools should be under the administrative control of the Director of Industries and they should be periodically inspected by the Director, Sir J. J. School of Art. The existence of such schools should be made known through the medium of advertisements etc.

(2) *Publicity.*—The Bombay Presidency art crafts are greatly in need of publicity. I would propose that a journal on art crafts should be published by the Department of Industries, wherein all the latest appliances, designs, names of manufacturers, names of various towns and the articles manufactured in them etc. should be shown. The journal should serve to improve the designs and raise the level of workmanship of the artisans and bring them to the notice of the purchasing public.

(3) *Dyeing Demonstrations.*—Demonstrations in dyeing should be given in different centres, as the dyers do not know how to use aniline dyes. Most of the dyes used by them now are not fast and they do not know how to give colours of the same shade a second time.

(4) *Raw Material.*—Raw material depots should be opened by Government to supply to artisans at reasonable rates silk, cotton and other materials, which are necessary for the manufacture of Indian art crafts. A Central Depot should be located in some convenient place and this centre should supply materials to the different centres in

the Presidency. This arrangement will enable the artisans to make their purchases of the raw materials at fixed prices and at the same time they will be sure of the genuineness of quality of the materials purchased.

(5) *Technical Training.*—Technical training as imparted at present is not enough and is not satisfactory as applying to art crafts. Technical education should assist all branches of Indian art crafts and more schools ought to be started in the Presidency, giving special facilities to the artisans' children.

I suggest that in each of the general educational institutions, i.e. elementary and secondary schools under the control of the Municipalities, Local Boards and Government, a technical class should be opened and the students should be encouraged to take up any subject for which they have a liking side by side with their literary education. Something like this is done in the S. P. G. Mission School at Ahmednagar.

(6) *Drawing Education.*—Drawing is taught in almost all the schools of the Presidency as an educational subject, but with the exception of the Bombay School of Art no drawing is taught as an art course. I suggest that district schools on the same principle as the Bombay School of Art be established in each of the district towns, specially in places, such as Surat in Gujarat, Hyderabad in Sind, Kumta in Kanara, Ratnagiri in Konkan and Poona and Dharwar. Drawing schools with more free-hand drawing than any other subjects should be started in all art craft localities, thus enabling the artisan's children to take advantage of and profit by these schools. I cannot over-emphasise my firm opinion that outline drawing (freehand) on the old established lines for which the Indian is notable is the kind of thing required by the sons of craftsmen. In my opinion the system of mass drawing is of no use to an Indian craftsman.

(7) *Associations and Guilds.*—Most of the craftsmen in the Presidency are in debt on account of poverty and have no means to purchase raw materials. As such they have to approach "sowcars" for advances and loans. Once these loans are taken, the craftsmen are not in a position to repay them easily; the result is that these loans increase in amount and as the borrowers are unable to pay, they become the slaves of the "sowcars". Later on when the debts are not paid the sowcar becomes the mortgagee of their property. To avoid this evil, I propose that all craftsmen belonging to a particular trade should join together and form an association among themselves; but as labour cannot be separated from the Capitalists I propose that the merchants of the place should join these people in their associations to avoid being boycotted. Besides these merchants there should also be included the rich and influential people of the town. In order to avoid frauds Government officials might also be allowed by Government to join these associations,

and conduct the business on an organised basis. The business of such an organisation will be as follows :—

(1) To purchase the raw materials required ;

(2) To find a market for the finished goods ;

(3) To give advances of loans to the craftsmen ;

(4) To see that no frauds take place ;

(5) To recommend the amount of loan the association is to have from Government.

(6) To see to the general health, welfare and interests etc. of these craftsmen.

If such associations or guilds are formed for the various crafts and are worked on the above basis, I am sure the Presidency art crafts and the artisans will prosper.

(8) *Silk.*—As silk is largely imported from China and Japan, a good deal of money goes out of the country. I propose that silk used in the art crafts may be manufactured in India. For this purpose silk farming should be encouraged by Government in places like Dharwar, Hubli and Nasik. I am informed that these places are suitable for this purpose. I recommend this for consideration of Government.

(9) *Imitation Gold Thread.*—A large quantity of imitation gold thread is imported from abroad. I cannot but feel that the duty on imports should be raised so as to enable the local industry to be built up.

(10) *Museums.*—Museums should be established in the chief centres of art crafts showing the industries, not only of the Presidency, but of the whole of India, and also improved appliances and methods for making artwares.

(11) *Bombay School of Art.*—The Reay Art Workshop, a most efficient school, has some branches of industry taught in the school but I should like Government to make this school a central school for teaching all kinds of art crafts existing in the Presidency. For instance, high class weaving, lacquer work, sandalwood carving and other subjects that are not at present taught in the Reay Art Workshops should be taught in future. The school should also train up students as teachers for other schools.

(12) *Bureaus.*—I propose that in order to find markets for the manufactured goods of the craftsmen of the Presidency, there should be bureaus in the principal towns of the various art crafts producing areas. The bureaus should buy and sell for the craftsmen and also supply raw materials to them. In certain cases when a craftsman brings his articles for sale, a certain portion of the value should be paid in raw material and the remaining in cash. There should be a Central Bureau in the Prince of Wales Museum, as Bombay is the Gateway

of India where foreigners land first on their way to other parts of India. They often visit the Museum. The Museum is the best place for giving publicity to the art crafts of the Presidency. All the district bureaus should send their best stuff to the Central Bureau so that the dealings of the Central Bureau will not be with the artisans but with the district bureaus. District bureaus will have direct dealings with the artisans or their associations.

In conclusion, I would observe that the suggestions given are put forward by me with the greatest respect for the consideration of Government. It is from a sense of duty and because of the deep interest I feel in the art crafts of the Presidency that I have ventured to make these suggestions.

APPENDIX

The following are the art crafts of the Bombay Presidency and the places where they are carried out :—

1. *Artistic Pottery and Glazed Tiles.*—Sind is the chief centre. Sehwan, Shikarpur, Jacobabad, Hala, Nassarpur, Rohri and Pano Akil.

2. *Calico Printing.*—Ahmedabad, Bombay, Surat and the following places in Sind : Tatta, Araji, Hala, new and old, Tando Alahyar, Matli, Sukkur, Shikarpur, Chhachro, Umarkot, Sambara, Diplo, Miti and many other towns and villages of Sind.

At Murgod and Talikot they do calico printing known as " *Jajams* " which are used as carpets in the Southern Mahratta Country.

3. *Cane Industry.*—Generally in the jails and in Bombay.

4. *Carpet Weaving.*—Surat, Ahmedabad, Kune (Poona District), Bombay School of Arts, Bubak in Sind and the following jails : Yeravda in Poona, Karachi, Sukkur, Hyderabad (Sind), Hundalgi (Belgaum District) and also the jails of the Indian States and the Technical School, Khairpur in Sind.

Farasi Weaving may be classed in Carpet Weaving. This is done by the Baluch women of Sind in the following villages : Baluch Rind in Sakro Taluk, Thane Bulakhan, both in Karachi District, the villages of Joe in Larkhana District, Kashmore and the villages of Jacobabad in the upper frontier of Sind and Thar Parkar villages and the following villages of Khairpur State : Serah, Jube and Uman.

5. *Cotton Weaving.*—Chief towns in Gujerat, Khandesh, Southern Mahratta Country, the Indian States, Sind and Bombay. As all cotton weaving is not an art craft, but mostly an industry, a detailed enumeration of towns is not mentioned here, though they are described in the respective towns of the Presidency.

6. *Embroidery with Gold and Silver Thread, Spangled Silks and Plain Silk.*—Surat, Ahmedabad and Bombay. In Sind, Hyderabad, Shikarpur, Larkana, Cherr (new), Gadro, Diplo and Umarkot and in most homes of every town in the Presidency. Among the Indian States, Khairpur in Sind.

7. *Gold and Silver Thread.*—Surat, Ahmedabad, Poona, Yeola and Bombay.

8. *Hand Woven Silks.*—Surat, Ahmedabad, Yeola, Poona, Dharwar, Belgaum, Bagalkot, Ilkal, Gudur, Guledgud, Talikot and Hubli. In Sind, Tatta, Shikarpur, Nassarpur, Khairpur, Lukman, Gambat, Ranipur and Bombay. In the Indian States, Sangli, Jamkhandi, Phaltan, Aundh, Miraj (Junior and Senior), Kurundwad (Junior) and Cambay. These are the chief places of silk weaving.

9. *Horn Industry.*—Trilet in Ratnagiri District.

10. *Inlaid Work*—Surat.

11. *Ivory Carving.*—Ivory carving is done in Ahmedabad, Surat and in the sandalwood carving towns in the Kanara District mentioned below.

12. *Jewellery.*—The chief centres are Bombay, Ahmedabad, Surat, Poona and Nasik and Hyderabad in Sind and almost every town and village of the Presidency.

13. *Kassida Work.*—This work may be included in the embroidery work. It is done in Southern Mahratta towns, such as Dharwar, Belgaum, Murgod and Kittur and other smaller towns. This art of embroidery is taught in the girls' schools of Southern Mahratta Country.

14. *Kinkhab Weaving.*—Surat, Ahmedabad, Poona and Tatta in Sind.

15. *Lace and Braid Work.*—Surat, Ahmedabad, Hubli and Bombay are the only places where the works are made of gold and silver thread with silk etc. These are used for the trimmings of *cholis* and *sarees.* At Kune in the Poona District pin-cushion lace is manufactured by hand under the teaching and supervision of the Roman Catholic Mission Sisters. Knitted lace is made as a home industry in many towns of the Presidency. Tape may be included in this craft and is mostly made in Sind towns.

16. *Lacquer Work.*—The chief centres are in Sind, Khanot, Kakri (near Hala), Bhawalpur, Nawlake, Jacobabad and Kashmore. In Khairpur State at Khairpur and Lukman and at Limbdi, Jhalod and Dohad, in Panch Mahals District, Poona, Nasik, Gokak and Sawantwadi and Bombay.

17. *Litho Works.*—Litho works are made in Bombay, Poona and Malavli.

18. *Metal Working.*—This includes brass, copper and iron work. This work is done at Poona, Nasik, Hubli, Vijaidurg, Wadi and Bombay. In Sind, at Larkhana, Shikarpur, Matli, Juneja, Daharki and Khairpur and also in almost every town, some work in brass, iron and copper is done.

19. *Pangrass Works etc.*—In Sind.

20. *Precious Stones.*—Polishing, cutting etc., Cambay and Bombay.

21. *Sandalwood Carving.*—Surat and the following towns in Kanara District: Sirsi, Sidapur, Banwasi, Honavar and Kumpta.

22. *Sculpture.*—Sakagaon (Khandesh), Aundh State and Bombay. Clay modelling, such as making of figures of "Ganpati" is done in Bombay, Poona and some towns in the Southern Mahratta Country and the Ratnagiri and Kanara Districts. Besides these, ordinary clay modelling is done in most towns of the Presidency.

23. *Wood Carving.*—Surat, Broach, Ahmedabad, Bombay and the Kanara District.

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